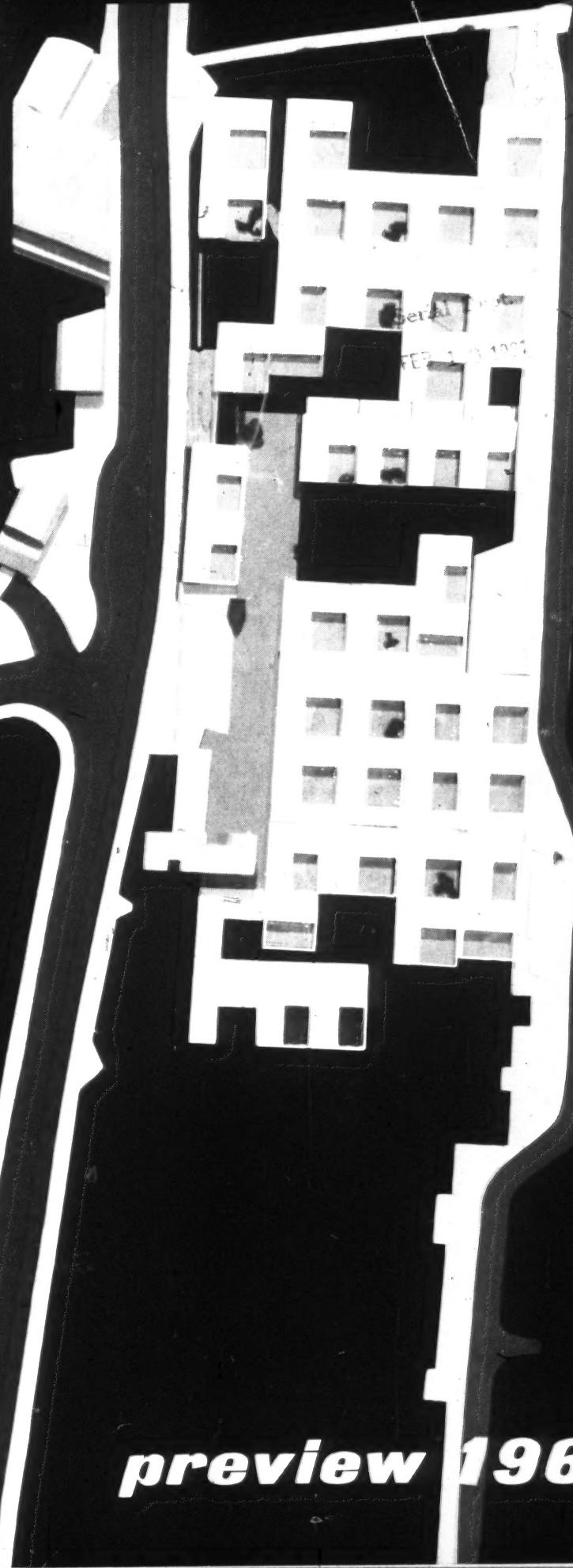


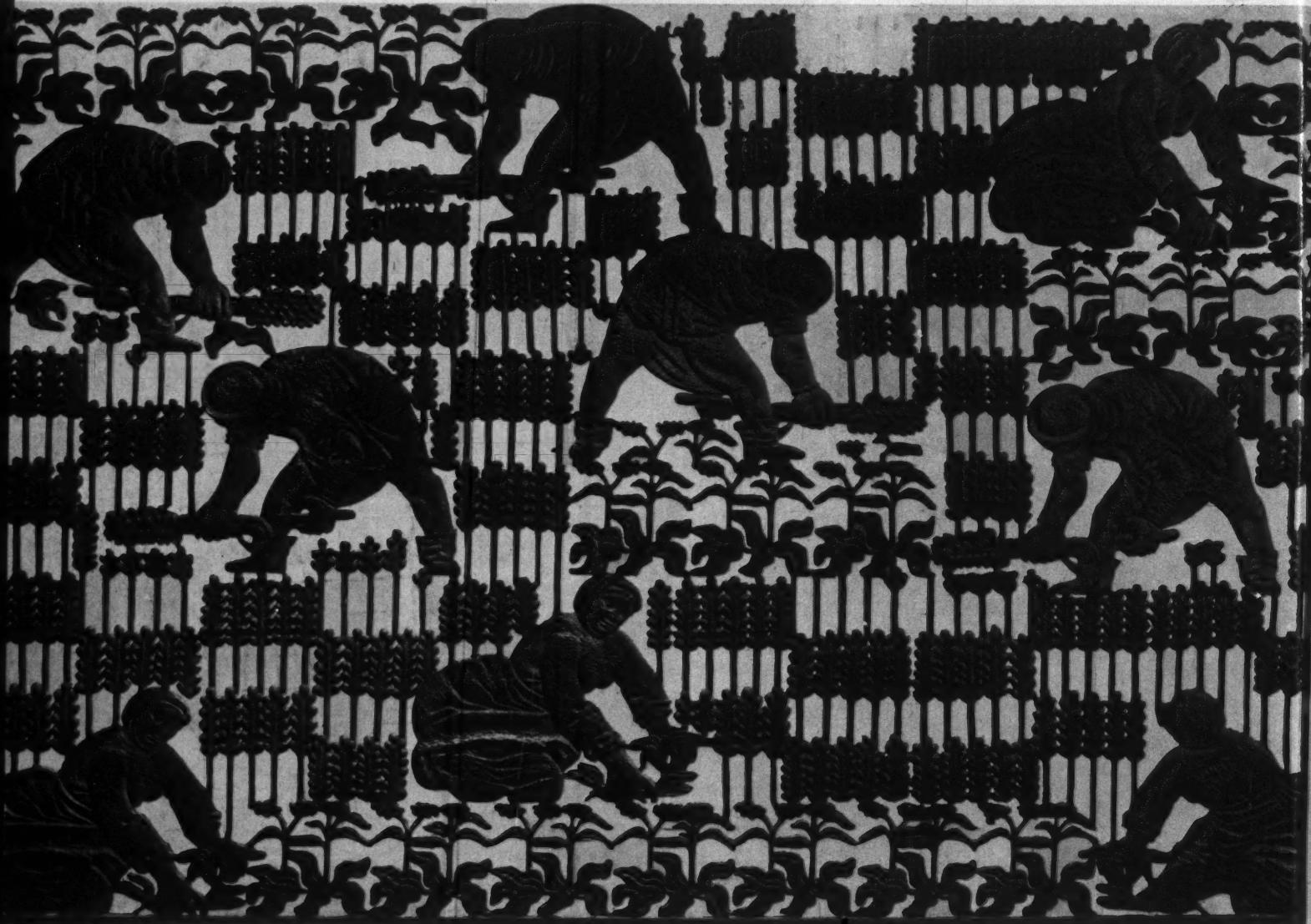
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preview 1961

Sculpture by the yard . . .

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PREVIEW

a special issue of

THE ARCHITECTURAL REVIEW

9-13 QUEEN ANNE'S GATE, WESTMINSTER,
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JANUARY 1961

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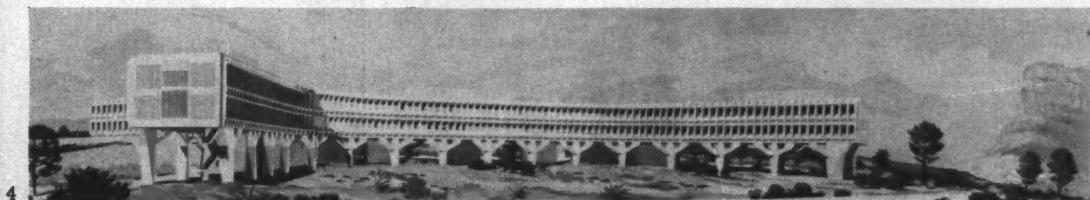
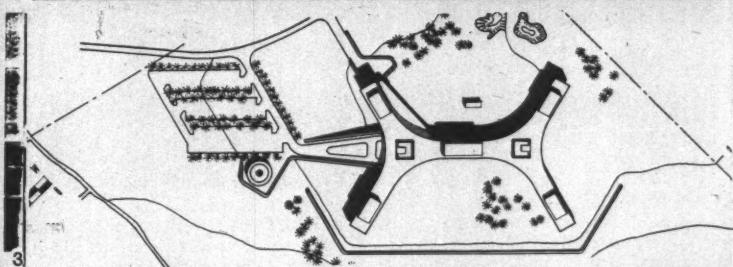
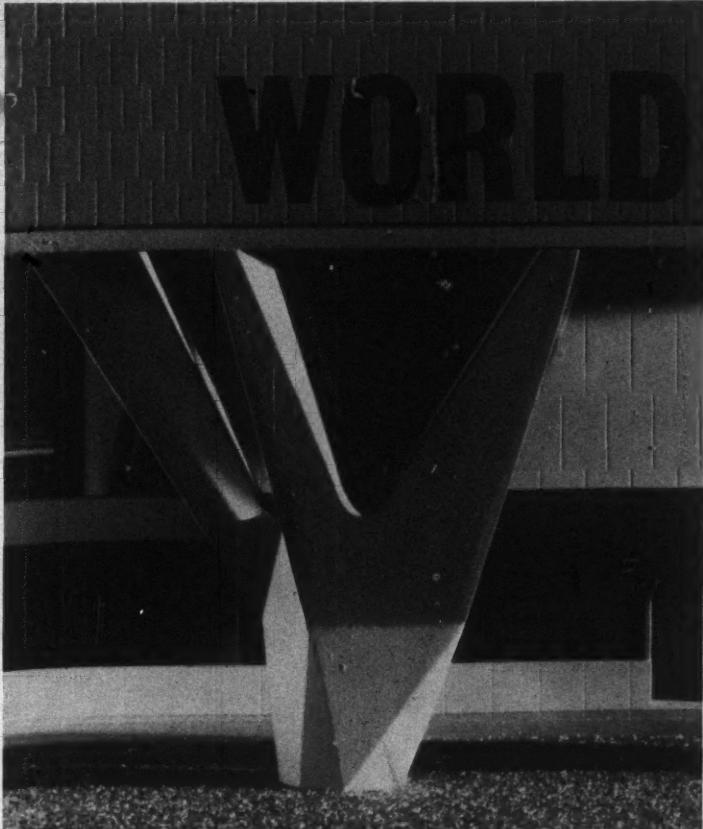
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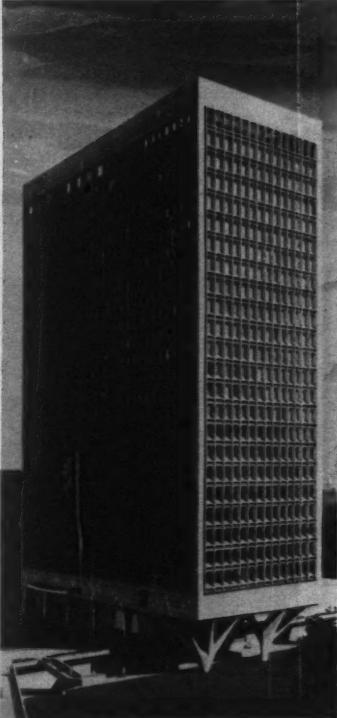
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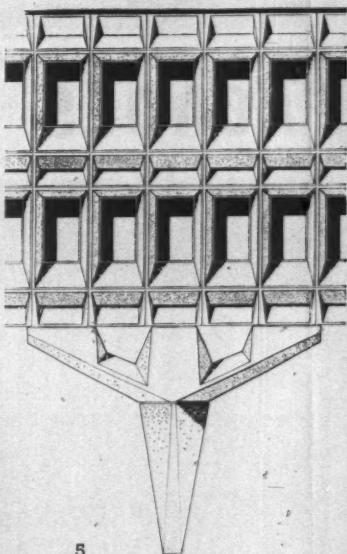
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BREUER FOR 1961

1

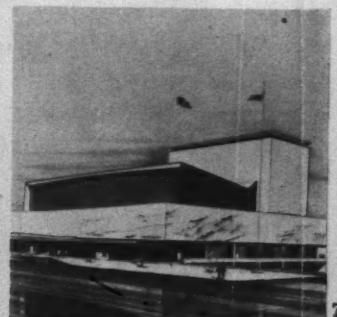
Many readers must have wondered where UNESCO and de Bijenkorf left Marcel Breuer, and what direction his architecture would take next. The answer appears to be that the direction will be marked by the footprints of some of the most elaborate structural legs that have supported any building of recent years. 1, at left is to support one end of his projected tower block at One Charles Centre, Baltimore—a restrained slab, 2, that follows the current US trend to a richer image only in the use of a deep grid of mullions and transoms in concrete, instead of the curtain wall that might be expected on a building of such a form.

A similar type of elevation and leg will also be used on his projected IBM centre at Nice in France, 5, but whereas Charles Centre has only two such legs, the rest of the structure being more conventionally supported, IBM France will have forty-odd, since it is only a two-storey structure, spread over quite a lot of ground, 4, in a double-lazy-Y plan, 3, in which something of UNESCO can perhaps be seen. What is to be particularly noted in both schemes is the recovery of a very full plastic quality, but without any strain of eclecticism, neohistoricism or mannerist classicism, such as has beset most of his American contemporaries.



5

also to be used for dramatic productions, a stage tower is also needed, so that the perspective prepared by the Architects (Earle Morgan, Page and Steele) shows two major volumes, 7, rising above the main 'box.' Internally,

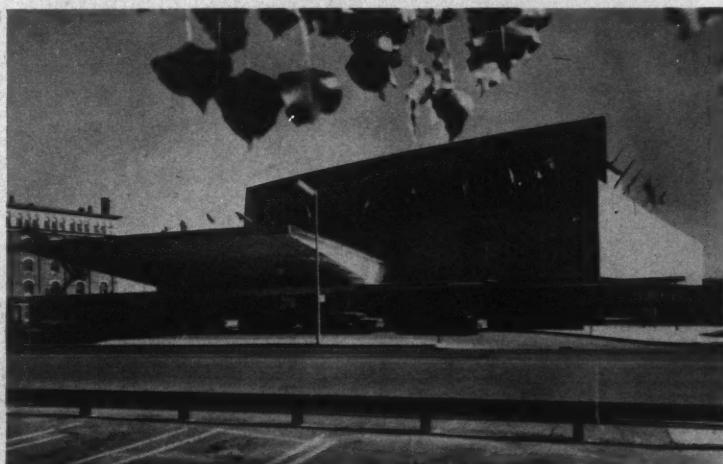


7

AUDITORIUM

*O'Keefe Centre
Toronto*

With attention concentrated so heavily on German auditoria in recent months, a Canadian one gives an external point of reference against which European progress may be judged. The O'Keefe Centre in Toronto, 6, is of interest firstly because it reverts to the basic *parti* of the Festival Hall: that is, a box of foyers above which the roof of the auditorium rises. But since the O'Keefe Centre is



ACKNOWLEDGMENTS

WORLD, pages 1-4: 1, Ben Schnall; 6, 8, 9, Holland & Hannen and Cubitts Ltd.; 10-13, *Arkitektur*; 14-18, *L'Architettura*; 19, 20, 22, 23, *The Japan Architect*; 21, *Kokusai-Kentiku*; 25, J. Evers. VIEWS AND REVIEWS, pages 5-7: 4, 5, Reginald Malcolmson; 6, Museum of Modern Art, New York. PREVIEW, page 14; top, Toomey Arphot; bottom, Henk Snoek; page 17, John Maltby; page 18, top and centre, 6, G. Forrest Wilson; bottom, Toomey Arphot; page 24, top and centre, Toomey Arphot; bottom, W. E. Middleton & Son Ltd.; page 27, bottom, J. Roman Rock; page 28, centre, The Scotsman Publications Ltd.; page 33, top, Toomey Arphot; bottom, Paul Shillabeer; page 37, top, Elsam, Mann & Cooper; page 38, top, Henk Snoek; page 41, top and centre, G. Forrest Wilson; bottom, Norman Gold; page 42, top, War Office Reproduction Service; page 46, centre, Toomey Arphot; page 49, C. & E. Photography; page 50, bottom, Toomey Arphot; page 53, top left, Toomey Arphot; bottom, Sydney W. Newbery; page 54, top left, top right, Toomey Arphot; page 57, top, Henk Snoek; bottom, Norman Gold; page 58, bottom, P. W. & L. Thompson; page 59, P. W. & L. Thompson; page 60, Henk Snoek; page 62, Reg Perry; page 63, top, E. A. Sollars; centre and bottom, Norman Gold; page 64, Toomey Arphot. EXHIBITIONS, pages 65-67: 2, Eileen Tweedy; 4, John Arthur; 8, 9, Colliers (Dover Street) Ltd. PLANTS, pages 67-68: Toomey Arphot. HATS OFF, pages 68-69: Edward Leigh. HISTORY, pages 69-72: 1, John Harris; 2-6, Lincoln Archives Committee; 7, 8, RIBA Library.

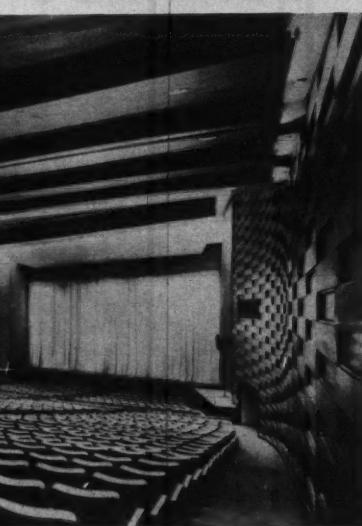
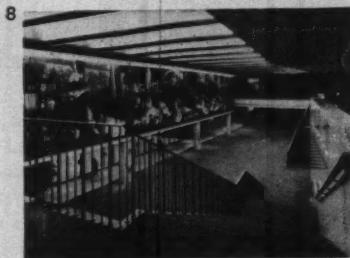


This month's cover is an aerial view of the model of experimental housing at Prestonpans. Courtyard houses are tightly grouped on a very exposed north slope which runs down to the shore of the Firth of Forth. The scheme has been designed by the Housing Research Unit of Edinburgh University under the direction of Professor Robert H. Matthew and is described on pages 28 and 29.



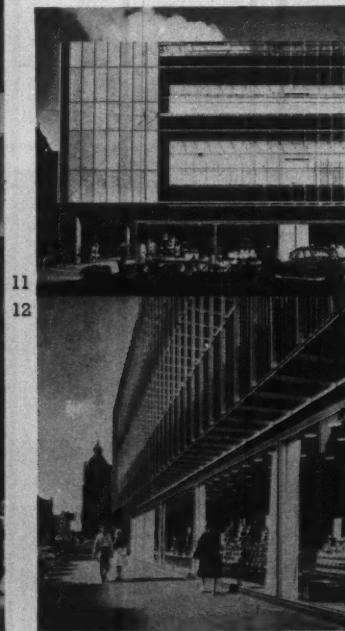
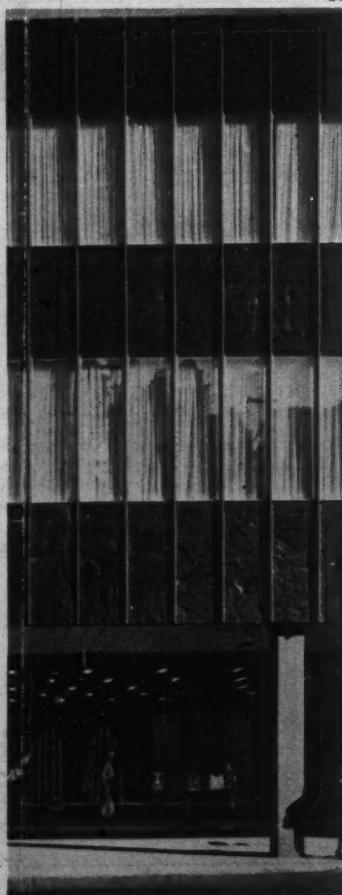
Auditorium

the foyers tend to the grandiose, 8, but the auditorium itself makes a decently disciplined use of the now mandatory acoustic texturing of the walls, 9; indeed, it manages to imbue them with a degree of rusticated austerity that is a welcome change from the most extreme cases of abstract-sculpture treatment found in recent German work.



FACADES

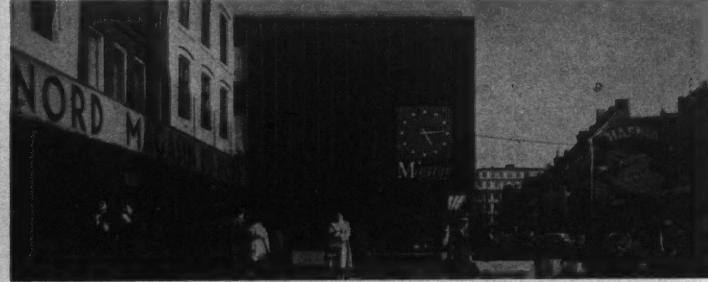
Whether or not *Arkitektur* (4, 1960) is right in saying that the elevations of the new extensions to Copenhagen's *Magasin du Nord* are 'unpretentious and far from arrogant,' they are certainly of the greatest interest. The design task facing Erik Möller was to add a sizeable new wing (almost doubling the existing accommodation) to the old store, a work of the 1880's designed by Albert Jensen. The module of the apparent 'patent glazing' of the new wing is narrow, the glazing mullions fine drawn, but the spandrels, 10, are in riven stone, giving an entirely new and northern aspect to



a conventional solution. On turning from the Lille Kongensgade to the Bremerholm face of the building, the same grid of spidery mullions becomes the basis for a pattern of equally fine balcony fronts, 11, 12. The entirely

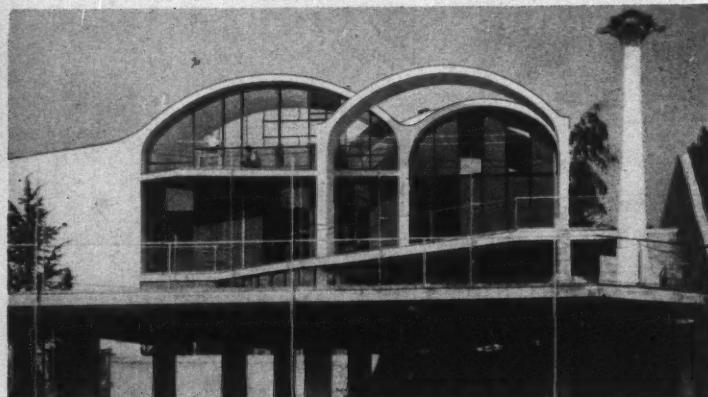
windowless panels seen in 11 adjoin similar walling on the corner of the Kongensgade facade facing the Stroget, 13. This is not a purely visual relief from the open pattern of the facades, but serves to box in the ventilating plant.

13



STRUCTURALISM

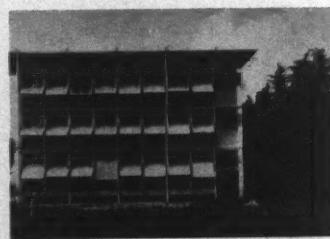
recent work by Enrico Castiglioni



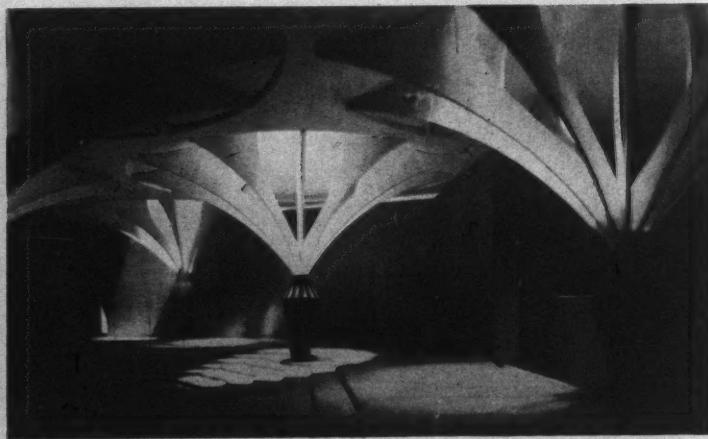
14

The 'structuralism' of Enrico Castiglioni is a subject of apprehensive comment in some Italian circles—and the publication of his work in *l'Architettura* (6, 1960) gives some idea why. At such a point of departure as the restaurant at Lesanza, 14, we are still on familiar ground (almost too familiar to those who have to see large numbers of student projects), and some other works of Castiglioni's, such as his office block at Albizzate, 15, might suggest that Lesanza was no more than an aberration from a familiar norm. In fact it seems to be the other way about—his normal buildings are aber-

rations from a high state of almost wilful originality represented by his projects, such as the Oratory of San Luigi at Busto Arsizio, 16, with its



15

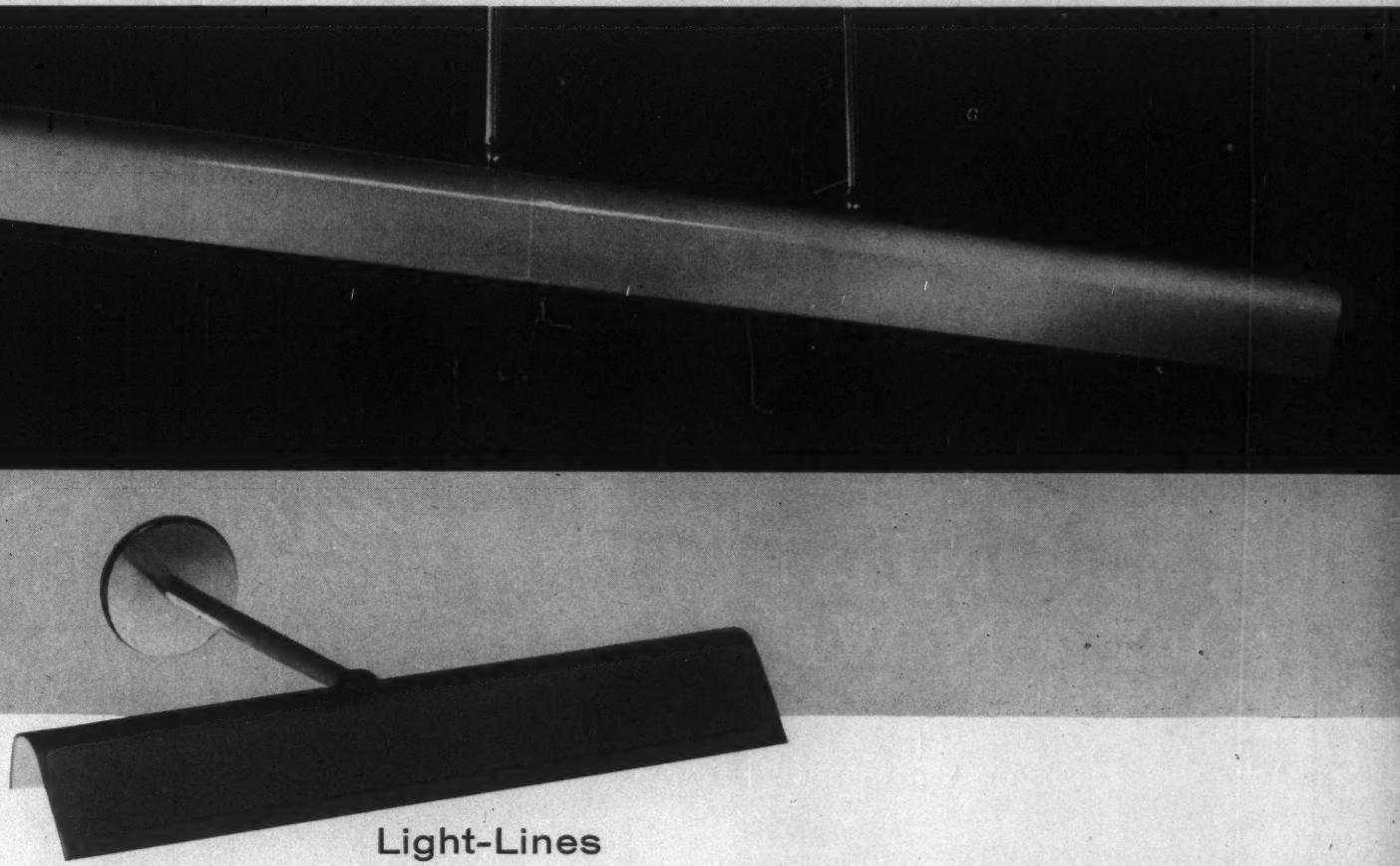


16

2

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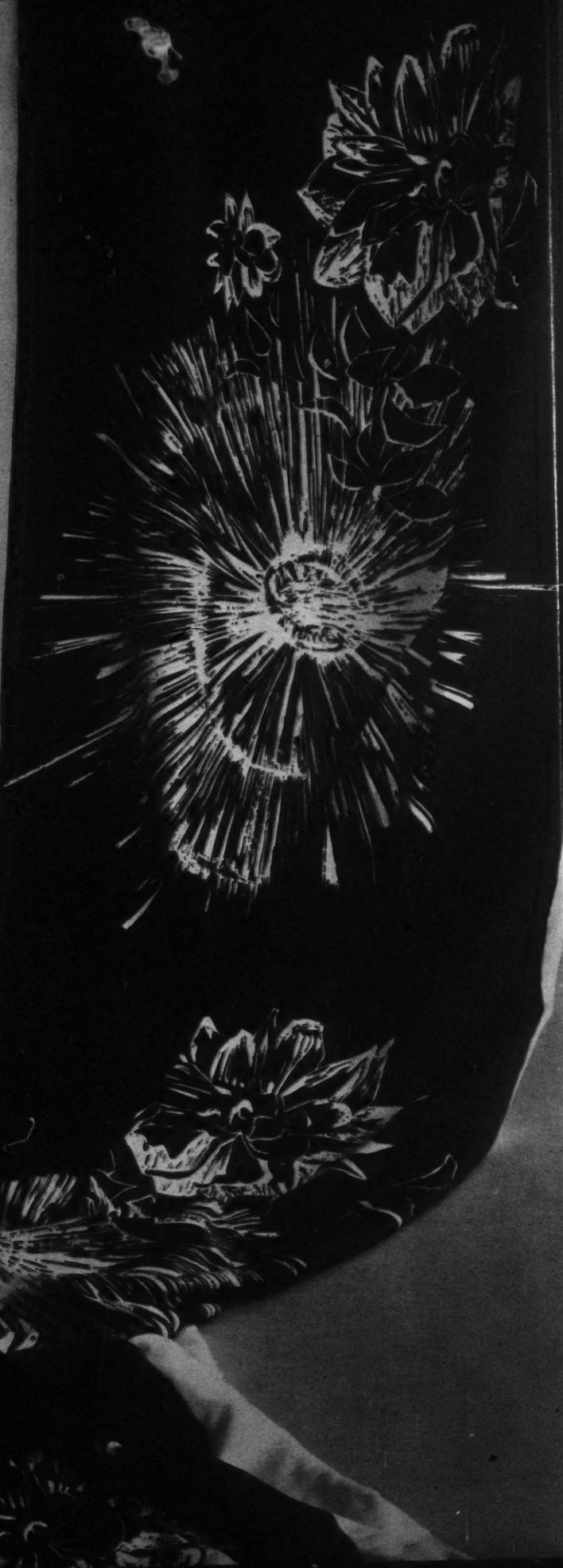
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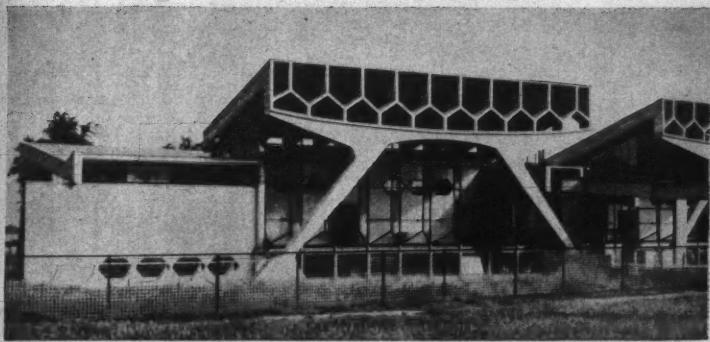
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17

Castiglioni

umbrella-frame vaults.

That this is not just sketch book fantasy is made clear by one of his recent completed works, also in Busto Arsizio, the elementary school in Rione Sempione, 17. This consists of three blocks (of which one and a half are visible in the illustration) of classrooms, each with a common hall under an oversailing roof. These roofs suggest, by their external presentation, a folded slab structure, but are, in fact, supported on thin vertical membranes

of reinforced concrete (as further examination of 17 will make clear). The resulting interior, 18, produces—for reasons that may need careful evaluation—an effect that is at once both vaguely Neoliberty and vaguely Berlin 1919. Since this would seem to support Bruno Zevi's position that neo-historicism and abstract structuralism are both equally played out, one wonders why he should publish these works of Castiglioni's at such length in *L'Architettura*, and whether his position has now changed.



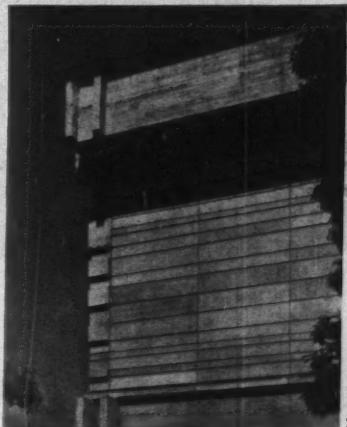
18

KURASHIKI: town hall by Kenzo Tange

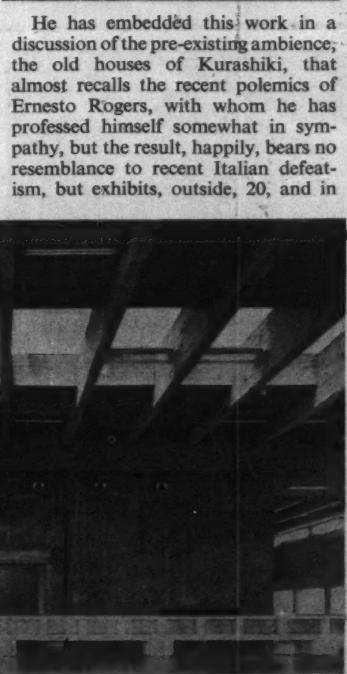


19

For some time past, our interest and admiration for Japanese architecture has had other motivations than the purely architectural. Common curiosity, astonishment, the idea of Japanese architecture as a mirror of truth for own, love of the exotic, and so forth, have all played their part. But since the 1960 World Design Congress in Tokyo, there has been a perceptible change of tone. The opinion-makers have now seen the buildings first hand, and two or three architects have imposed themselves as men of world standing—Kikutake among the young, Maekawa and Tange among the not-so-young. The proof that Tange's reputation is deserved on purely architectural grounds becomes more overwhelming than ever with the publication in *Japan Architect* (October, 1960) and *Kokusai Kentiku* (9/1960) of his new city offices for the township of Kurashiki, 19.



20



21

8

Kurashiki

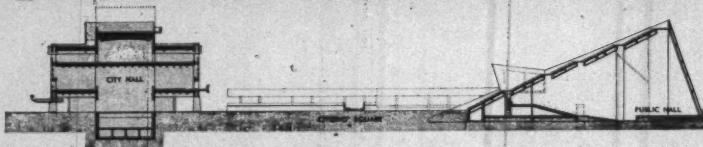
21, the continuing development of Tange's trabeated style (which he himself likens to a log-cabin). Although one detects the Corbusian accent in some interiors, 22, the council chamber, by re-synthesizing various Ronchamp elements inside out, so to speak, arrives at something quite different again, 23. The roof of the council chamber forms a kind of second open-air chamber, facing the other way, and a similar device is to be used in the large public hall which will complete the scheme—the section, 24, shows the seating ramped one way on the roof, and the opposite way in the hall that the roof encloses.



22



23



24

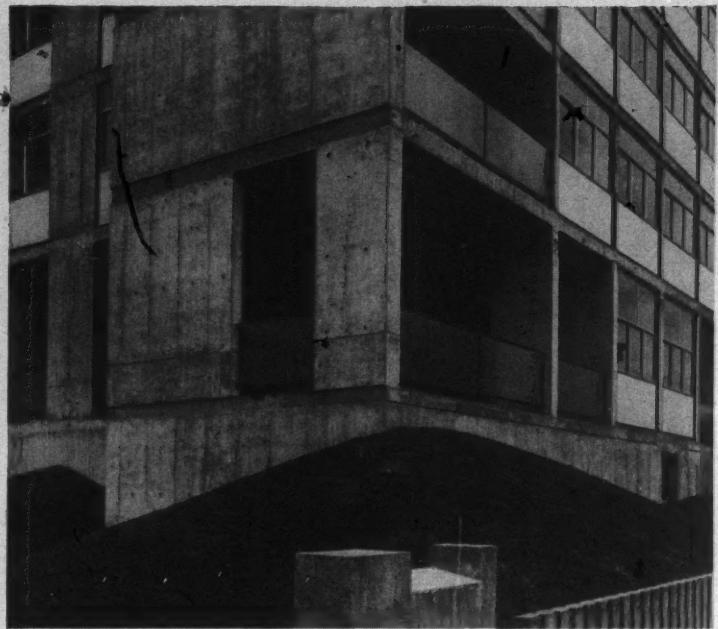
25



LA TOUR VIOLET

*Ionel Schein as
housing architect*

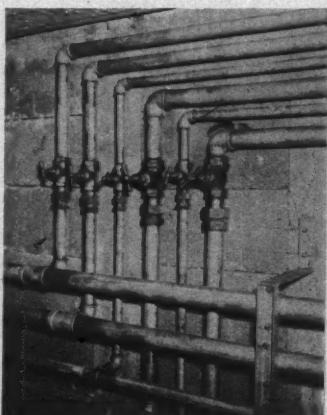
The name of Ionel Schein and the BERUA office through which he works is so firmly linked with radical experiments in the design of plastic dwelling units, and other advanced projects, that it is easily forgotten that he is also an 'ordinary architect.' The first impression given by his Tour Viollet, 25, in the Angers suburb of Belle-Beille le Ballue, may well be 'a very ordinary architect.' This, of course, is a deception brought on by the high quality of British housing



26

design—work of this quality is still dismally rare in France, and the apparent familiarity of many of the Tour Viollet's details is a measure of its superiority in its field. The treatment of exposed walls, etc., which will recall to English architects the LCC's work at Roehampton, may lack the heroic qualities of a Le Corbusier, but is still, 26, vastly in advance of the average level of French work.

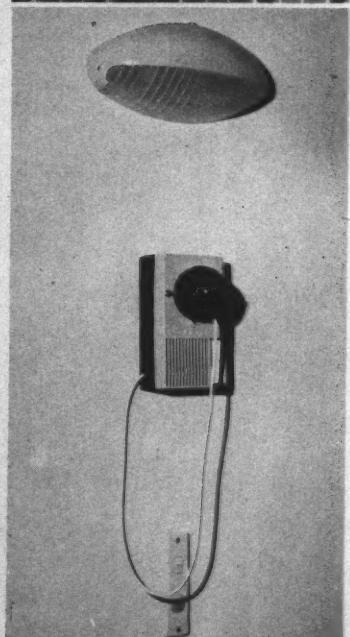
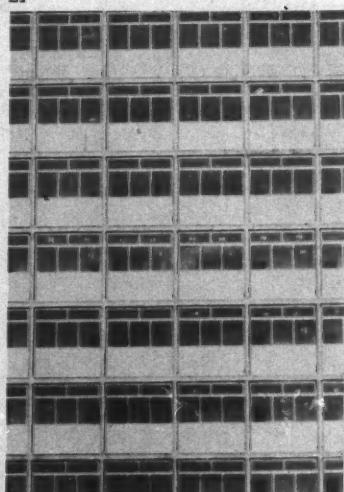
As might be expected from such a designer, the technical and service aspects of the design show an unusual care, both where they show, and where they don't. The infill panels of the façade comprise windows in aluminium frames, 27, and spandrels made up of the following complex



28

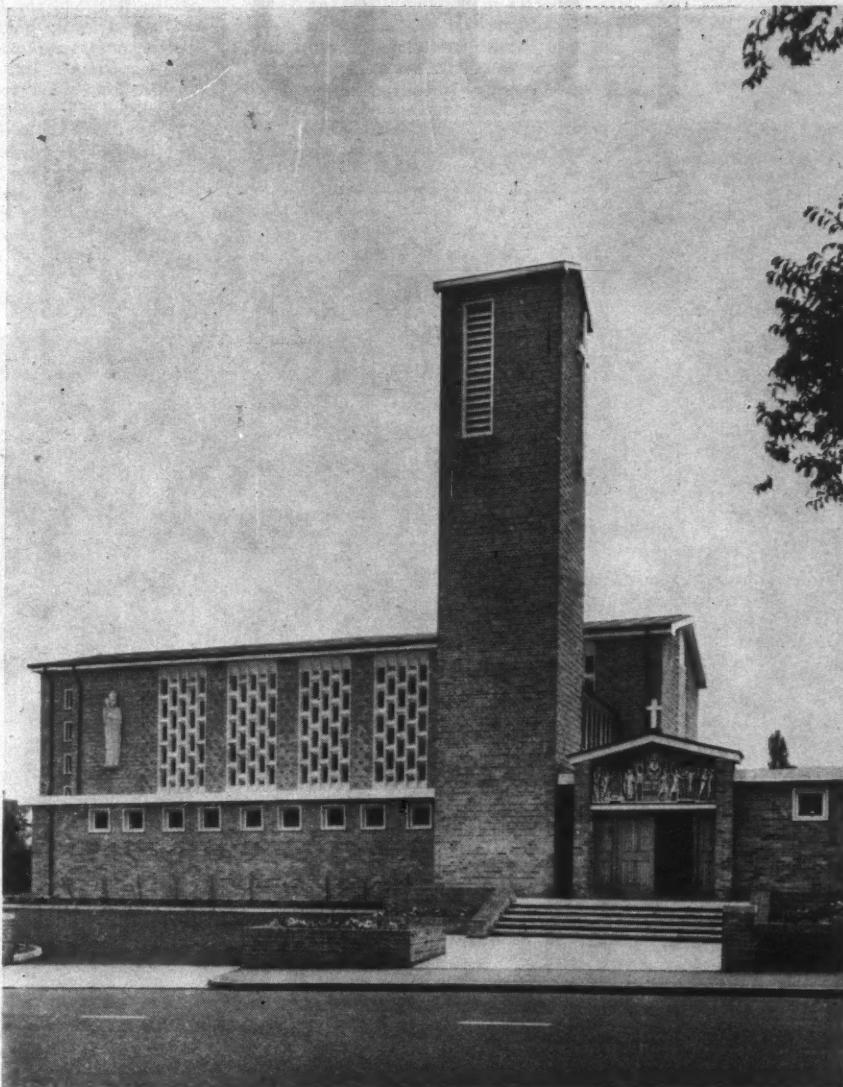
multi-layer: corrugated aluminium (as seen), a fibreglass mat, and a sandwich of polystyrene between asbestos sheets—a solution which may again sound familiar to those who, in the early Fifties, tried in England to devise a spandrel panel of the right performance. The services, which run in sizeable ducts, have been grouped and connected with a diagrammatic care that almost amounts to display technique, 28, and their points of delivery at the wall surface are in neat arrays, 29, which bespeak a continuation of the same approach.

27



29

The ROMAN CATHOLIC CHURCH OF ST. THOMAS OF CANTERBURY Rainham, Kent



Architects:

E. G. Dodds and
K. C. White, A.A./R.I.B.A.

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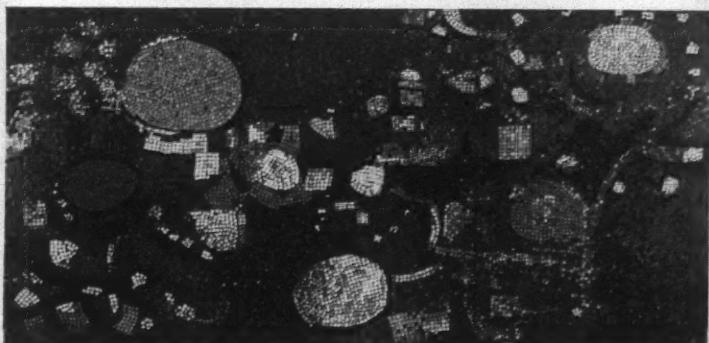
views and reviews

MARGINALIA

MURAL ART

There is such a fund of goodwill towards mural art, both from the artists who would create it and the architects who could create the opportunities for it, that it remains a constant puzzle that there is not more of it. Aside from finance, the reason may well be that it is difficult for architects and possible patrons to find out who is available and what they can do. The recent exhibition of the Society of Mural Painters at the Victoria and Albert Museum was a welcome opportunity to fill in this gap of ignorance.

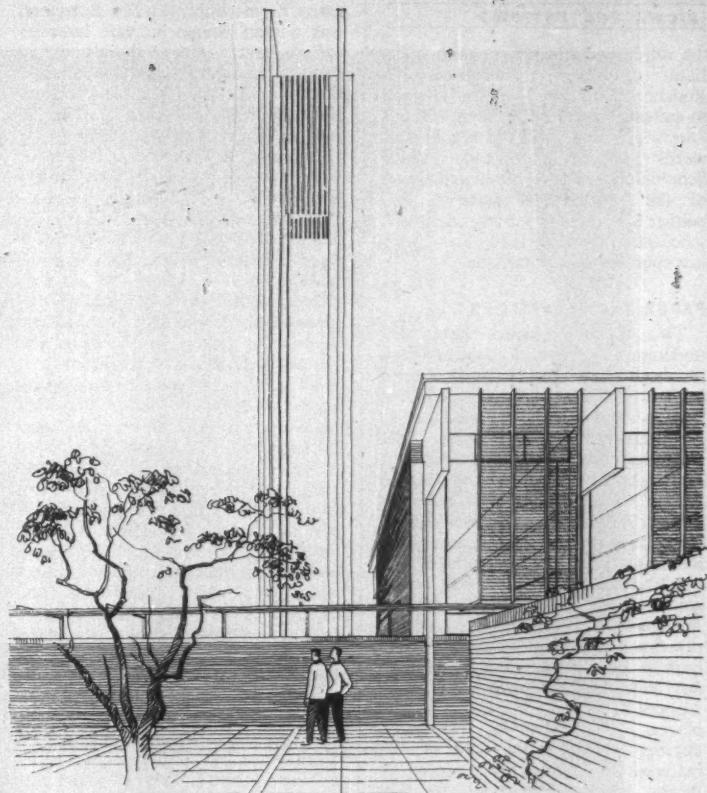
Thirty-seven artists exhibited some forty-odd works in a variety of media



Two murals from the Society of Mural Painters Exhibition at the Victoria and Albert Museum: 1, mosaic by Fred Millett; 2, King and Queen, in etched zinc by Julian Trevelyan

that clearly required some more inclusive term than 'painters,' and in practically every style currently available, from Barbara Jones's near-illusionism (an entrance hall practically to the size of life) to complete abstraction, as in a wall-sized mosaic, 1, by Fred Millett (who also painted the ceiling of the hall in the British School exhibited at the Triennale). Technical innovations were the order of the day—there were several exhibits that played on the unity-in-diversity of tile patterns, low-relief projects for a panel on the new John Lewis building in Oxford Street, three panels of back-engraved glass from John Hutton's screen for the new Coventry cathedral and others that introduced reflecting surfaces into more or less conventional conceptions. The most original and successful of these was Julian Trevelyan's *King and Queen*, 2, in etched zinc and exploiting in parts the natural sheen of the exposed metal.

Clearly, an exhibition of such large and varied objects needs careful setting, but this problem was tackled early in the organization of the exhibi-



3, the designs have recently been published of the new St. Catherine's College, Oxford, by the Danish architect Arne Jacobsen. The perspective above shows the bell tower in the library court, with the lecture hall block on the right.

tion, and the final solution—by Fred Whitehead and John Wildbur of the Royal College of Art, under the direction of Sir Hugh Casson—achieved just the right degree of dignity required for objects of monumental scale, without making heavy weather of it.

DIA YEARBOOK

The considerable improvement promised by the 1959 *Yearbook* of the Design and Industries Association has been maintained in the 1960 edition. Publications of this kind can so easily settle down to a dreary routine, particularly when their parent organizations, like the DIA, have reached a period when intellectual middle age spread represents a real threat. The DIA, founded in 1915 and now in the hands of its second generation of leaders, seems to have fought off the threat, and the *Yearbook*, edited by Robin Mudie, suggests an enquiring turn of mind, rather than complacency or the holier-than-thou attitude which so often affects bodies whose aim is to improve public taste. The current *Yearbook* is built round the theme of shopping and its ancillary arts, and includes, most notably, an essay by Ian Nairn in praise of modernistic vulgarity in the right places—in this case, Rye Lane, Peckham.

For all this display of intellectual energy, the DIA remains too small a body, and insufficiently influential in the politics of design. Might one make two suggestions? Firstly, that when it hits out it should hit harder—even the *Yearbook* tends to play down major issues into 'talking points.' Secondly, that it should go all out for the membership of a body of men with a stake in design, but no corporate voice

—the junior executives, whether formally charged with their companies' design policies or not. At present we have an organization representing the national interest (CoID) and a trade union for designers (to put the functions of SIA no higher) but the men who make design policy have no organization. The opening for the DIA seems clear.

PAPER BACK CLASSIC: I

It is difficult to imagine an author less likely to be affected by the paperback revolution than Vitruvius, but it has happened. The Ten Books on architecture are now available in one limp paper cover, from Dover Publications, New York (\$2, no British price given). As there has been no cheap English-language edition in a single volume since Gwilt's of 1886 (the Loeb is in two volumes of Latin and English) this is a publishing event to be welcomed, especially as the format is a good deal handier than is the case with most scholarly editions.

But, on point of scholarship, the welcome must be tempered. This is not a fresh translation, such as one would get in a Penguin Classic, but a facsimile reproduction of the old Harvard *Vitruvius*, translated and edited by William Hicky Morgan, and published in 1914. In those Beaux-Arts days, Vitruvius was a sort of Gospel containing architectural truth, and the Morgan version doubtless represents the truth as then understood. Nowadays, of course, a student reads Vitruvius for the completely different reason of finding out what the Romans (and the early Renaissance) thought about architecture, and for such a reader the text needs a battery of footnotes to warn him that the words in English don't necessarily mean what



views and reviews

the words in Latin meant, even if the Latin meaning were known. No student nowadays should be allowed to embark on the Third Book without knowing all the variorum readings of words like *symmetria* and without Scholfield's scholarly de-mystification of the proportional systems. But neither Scholfield's, nor any one else's, scholarship since 1914 has been incorporated in this re-issue.

PAPER BACK CLASSIC: 2

Two modern classics have also undergone paper-back reincarnation in recent months. Penguin Books' jubilee edition of, aptly enough, twenty-five new titles, included two on architectural subjects: Steen Eiler Rasmussen's *London, the Unique City*, of which there has been no English edition since 1937; and Nikolaus Pevsner's *Pioneers of Modern Design*, of which there has, strictly, never been an English edition, since the text published by Faber in 1936 was shorter and entitled *Pioneers of the Modern Movement*, while the present text and title first saw the light of day under the imprint of the Museum of Modern Art, New York, some years later. Both authors have had second thoughts in places, Rasmussen in post-script, Pevsner *passim* in the light of new material brought to his attention by recent Modern-Movement historiography, and it will be interesting to see how far these re-thinkings will have forestalled any change in public estimation of their work.

CLASSIC DE-LUXE

The appearance of Nikolaus Pevsner's *Outline of European Architecture* in a beautifully illustrated seven-guinea edition (also celebrating the Penguin jubilee) means that this book has now run through the whole range of book prices and formats—a remarkable achievement. First published by Penguins in 1943 as a normal Pelican paper-back (price 6d.), it was later brought out in a hard-cover edition by John Murray—with additional illustrations and priced at 25s.

Now comes this jubilee edition, with a much bigger format, over 600 plates, many more plans and drawings and a brilliant additional chapter carrying the story on from 1914 to 1960. It is based on an earlier de luxe edition produced in Germany. The *Outline of European Architecture* has come out also in Dutch, Italian and Spanish editions and has altogether sold more than a quarter of a million copies.

TWO BUSINESS INTERIORS

Of the two interiors by Michael Lyell Associates illustrated on pages 432-433 of the December, 1960, AR, one (that at Euston) was for Messrs. H. V. Smith & Co.; the other (in Millbank) was for the British-American Tobacco Company.

OBITUARY

LORD VERULAM 1910-1960

James Brabazon, 5th Earl of Verulam, who died on October 13, 1960, and who will be remembered by

many more simply as Jim Forrester, was a man whose humane interests and influence extended into many fields, including industry, education, health and, not least, architecture, both in its widest sense and in the practical form of patronage.*

He was chairman, and joint founder with E. A. A. Rowse, of the Association for Planning and Regional Reconstruction, and of its allied body the School of Planning and Research for Regional Development, both of which were established during the last war. These organizations picked up the threads of the pre-war Architectural Association School of Planning, and shared a fundamental concern that physical planning should be based on proper preliminary survey, and that plans should result from the 'composite mind' of a group of people with different specialized skills who had learnt to work together, rather than from the inspiration of a single master planner. In the immediate post-war years the Association and the School brought together men and women of many professions, a diverse and expert body representing many branches of knowledge and experience, and provided in London a centre for discussion, teaching, publication and creative thinking of quite remarkable vitality.

Much of its strength was due to Lord Verulam's faith in it, and to his combination of breadth of vision with meticulous attention to detail over an extraordinarily wide range of subjects. Not only had he a capacity for working hard himself, apparently tirelessly, but he inspired others to do the same. His influence over an immediate post-war generation of architects and planners was probably far more profound than they, or he, ever recognized. A.C.

CORRESPONDENCE

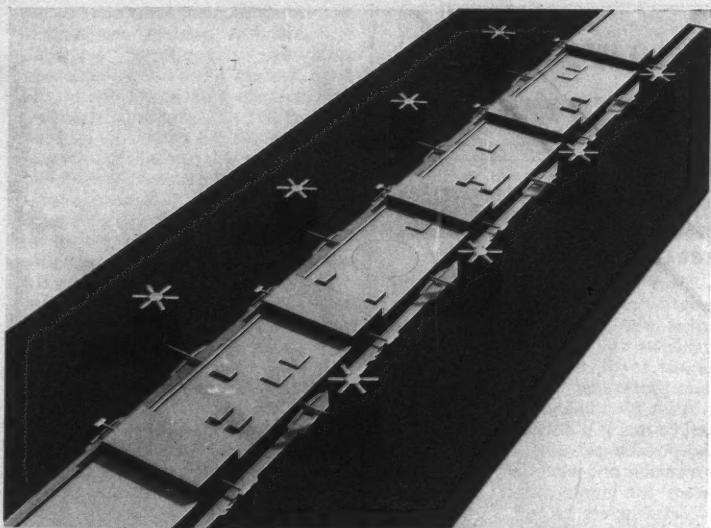
CITIES ON THE LINE

To the Editors.

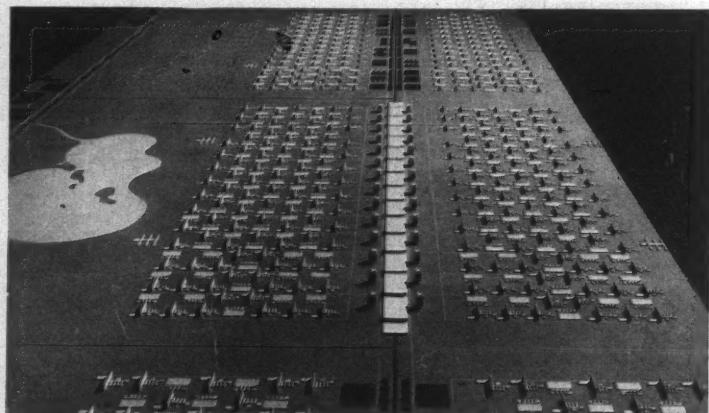
SIRS.—Metro-Linear, the continuous city-centre which was among the linear plans mentioned in my article under the above title in your November issue (pages 341-345), has now been presented in expanded form as part of the current 'Visionary Architecture' exhibition at the Museum of Modern Art in New York, and I therefore send you a brief description of it and some pictures from the exhibition as a postscript to my article.

The inventor of Metro-Linear, Reginald F. Malcolmson of the Illinois Institute of Technology, constructed for the exhibition a large model of his plan, 4 and 5 which dramatizes the fact that Arturo Soria's conception of endless belts for living is still very much alive. Malcolmson's city axis is composed of a series of eight-mile sections, alternatively for commercial-administrative and for light industrial usage. The long centre building of the civic portion performs three functions: heavy transport travels underneath it; motor-cars from the flanking arterial expressways are parked in the low sections; commercial

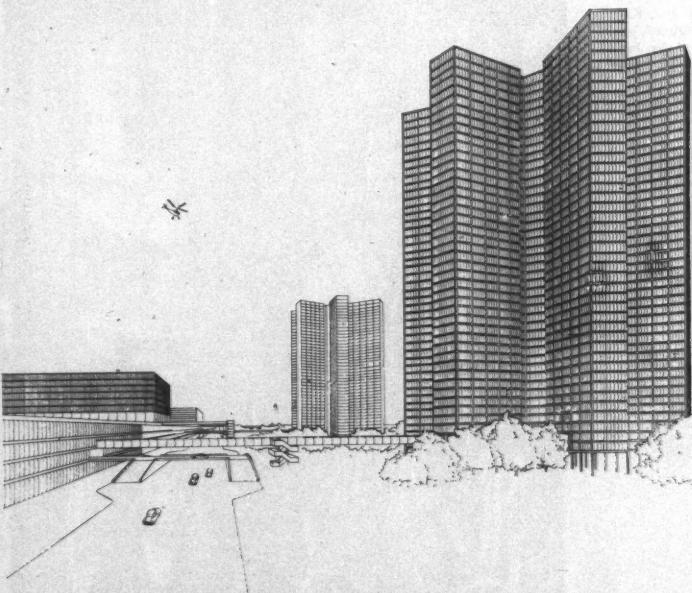
* It was through him, for example, that the commission for the Brynmawr rubber factory in South Wales, one of the most important industrial buildings of the post-war years, went to the Architects' Co-Partnership. AR Eds.



4, a 175 square mile section of Malcolmson's Metro-linear in model, illustrating its alternation of civic and industrial core units. Paralleling this core are widespread residential areas constructed on the neighbourhood principle of self-sufficient community groups. Heavy industry is accommodated along an arterial belt far to the left, which connects with the core at eight-mile intervals.



5, the administrative and commercial core of a Metro-linear settlement, composed of a continuous four-story building, one-quarter mile wide, for vehicle parking, with taller commercial units rising at half-mile intervals and two storeys of rail and truck transport arranged below the ground. This continuous structure is flanked on each side by parallel auto routes, beyond which stand tall office towers at half-mile intervals.



6, perspective view along an arterial highway of the Metro-linear centre. Each traffic system of Metro-linear is connected with the next by vertical systems of elevators and escalators for passengers, elevators for freight, and ramps for vehicles. Since all buildings in the metropolitan area are joined by covered means of access, climatic control is possible.

world's tallest slate-faced building

BROUGHTON MOOR has started shipping 125,000 sq. ft. of Spoutcrag (Langdale Pikes) Light Sea Green, naturally riven slate—one inch nominally thick—as cladding for the 600 ft. high Canadian Bank of Commerce Building, Montreal. The vertical tendency of its intriguing bar markings gives this famous slate its particular grace. Spoutcrag Slate is intensely durable, and weathers beautifully.

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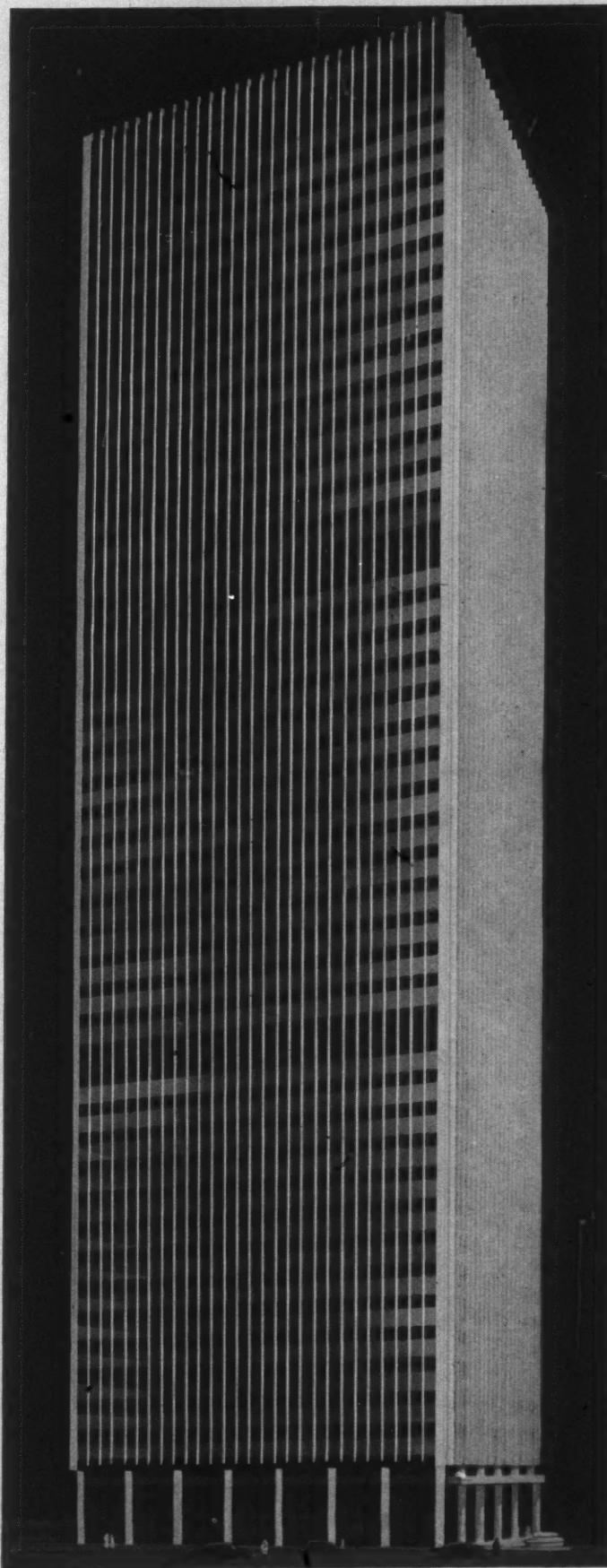
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blocks rise higher at half-mile intervals. Skyscraper office buildings of a star plan stand, connected to the core, at a considerable distance out in the countryside, 6. Residential units of low- and high-rise buildings and community facilities dot the adjoining area for a considerable width. Parklands separate this continuous city from its heavy industrial belt, which lies about six miles from the city axis. 'Mechanized transportation makes demands that will lead to a new type of city,' Mr. Malcolmson observes. 'The Metro-Linac system is based on the recognition of the linear character of transportation routes; they are the vertebrae of the new city. . . . A new urban architecture is made possible and the confusion of existing cities gives way to a precise and harmonious system expressive of our age.'

Yours, etc.,
GEORGE R. COLLINS.

Columbia University,
New York.

**BIRMINGHAM: LIVERPOOL:
MANCHESTER**

To the Editors.

SIRS.—Ian Nairn's article (August, 1960) concerning expressive and humane cities has far-reaching applications in this country as well as in England, although in many ways I think our problems are worse. Having lived and worked in several American cities I find that the specific problem of planners (and by this I mean architects, landscape architects and city planners) not stepping out of their offices long enough to be aware of the city around them, is commonplace, more the rule than the exception. The particular example he used (that Cockney families liked to live in the kitchen), seemed superficially to be an apt one. But I would like to carry his argument one step further.

I believe that it is the architect's job to ask why. I would agree with Mr. Nairn, if Cockney families like to live in the kitchen, then by all means build big kitchens in the specific proportion that they are needed, *provided* that big kitchens are a need and a desire arising out of the culture and the living habits of the people—if it has a meaning in itself. To use an example of my own: many middle and upper-middle class American families possess two automobiles (a fact in itself which creates complex problems in the city). Applying Mr. Nairn's argument, it is not the architect's job to ask why or to persuade these people to give up their car or cars, but to build two-car garages. Furthermore, it is an infinitely more appealing thing to conjure up the image of an architect designing a large, warm and humane kitchen, than a vacuous two-car garage. Yet these people think they need their garages as much as the Cockney's need their kitchens, and perhaps they like them even more.

To continue: if these automobile owners had large, warm and humane kitchens, etc., they might not feel they need two cars so desperately, and what of the problem conversely? And where does the need come from in the first place? Did the need for two automobiles arise gradually out of a genuine way of life, as one would like to think it did in the case of the Cock-

neys and their kitchens, or is it a necessity arrived at via the route of Madison Avenue; that these families need two automobiles because Detroit needs to sell more automobiles?

I think Mr. Nairn is quite right in his insistence that the planner knows what the city is from the aspect of the people for whom he designs, but he *must* go a step beyond that; he must ask why people live their lives as they do, what are the influences on them, and then he must attempt to make some sort of humane evaluation of these needs. The people in this country are made to want and need many things which they don't honestly want and which they certainly don't need. Is this not true in varying degrees in other societies as well?

Yours, etc.,
DIANE KOSTIAL MCGUIRE.
San Francisco.

BOOK REVIEWS

OK ARCHITECTS

MASTERS OF WORLD ARCHITECTURE:
LE CORBUSIER, by Françoise Choay.
FRANK LLOYD WRIGHT, by Vincent Scully.
PIER LUIGI NERVI, by Ada Louise Huxtable.
ANTONIO GAUDI, by George R. Collins.
LUDWIG MIES VAN DER ROHE, by Arthur Drexler.
ALVAR AALTO, by Frederick Gatheim. *Mayfair Publication Co. Ltd.* 32s. each.

The last decade has produced a spate of architectural monographs. The II Balcone and Astra-Arengarium editions, though cheap and intelligently handled, were too small. This new series, *Masters of World Architecture*, is the first specifically in English, a much better size, well illustrated and of course more costly. There are six 'masters.' The list is fashionable and unsurprising. All six have appeared in other series. It is a sign of the times that Gropius, no longer in fashion, is not on the list.

These are of course primarily picture books, and in this respect are beyond reproach. The photographs are large, clear, fresh and sometimes new. They are backed up by excellent plans, construction details and 'masters' sketches. For this they are worth the money. The written material is much less even, and the women come off worst.

Nervi: The blurb is largely potted history, irrelevant, rather boring, occasionally questionable and as blush-making as a Vassar sophomore's thesis. Nervi is a constructor of complex roofs: his planning is diagrammatic and when it attempts more, as in the Turin exhibition hall, it is prosaic and architecturally awkward. By trying to make Nervi out to be more of an architect than he is, Mrs. Huxtable does him a disservice. There are very good progress photographs.

Le Corbusier: Mme. Choay appears to have done her own translating, which is a pity, since what she has to say is interesting, if long winded; but is made to seem pompous and not a little funny: example—'Le Corbusier's greatest contribution to 20th century architecture is probably that of having rediscovered man, who had become lost in the frantic development of technique.' The photographs of the later works are good but there are too few of the early buildings and no plans, which is an extraordinary omission—if plans explain little of Nervi they are vital to any under-

standing of Corb. Nearly every book on (as opposed to by) Corb gets a drawing upside down or mistitled. This is excusable due to sheer quantity of material, but how on earth a full page sketch of the Propylaea could have slipped through as the High Court Building at Chandigarh beats me!

Aalto: Very much an OK architect now. Again well illustrated. The script is competent—as one expects from Frederick Gatheim—if rather slight. There is even a useful note on Tourism in Finland which includes one or two hotels.

Mies Van Der Rohe: Nothing here that Arthur Drexler (Director of the Department of Architecture at the Museum of Modern Art), and others, haven't told us before. Most of the illustrations are familiar. There are, however, a few new projects like the monumental Bacardi Building and some additional early material such as the rather unexpected thin view of the Liebknecht Monument.

Gaudi: This is perhaps the best in the series. Thorough and informative, it has superb illustrations including eight wonderful colour plates. Gaudi is, of course, very fashionable and this book is liable to add stimulus to the revival his work has, so unsuitably, generated. Whatever one might think of his more bizarre expressions (Sullivan, Corb, Gropius and Dali have all admired him at one time or another) few can fail to be excited by the wave-like surfaces of the Casa Mila, the 'seaweed' ironwork, the rippled plaster ceilings, the warped surfaces glowing with coloured tiles so reminiscent of post-cubist painting. If even these are too much to take, at least the calligraphy of plans and sections cannot fail to seduce the most delicate palates. Professor Collins has written a distinguished and definitive biography.

Wright: If the Gaudi book is the most distinguished it has a photo-finish with Professor Scully's, which is the most fascinating in the series. Scully is no newcomer to Wright. Not only did he commission a house from him—it never materialized—but his 'Shingle Style' was devoted to the nineteenth-century background to Wright's domestic work. Now, ranging over Wright's long life and culling facts from all the sources, he points to Wright's unique position in the modern world—'The first architect to take on a continent alone.' Scully believes that Wright's genius was no mere grass roots affair; it was complex and sophisticated. Not only did it derive inspiration from Japanese and pre-Columbian sources, as well as from his contemporaries, but like Picasso's (with which it bears comparison) from Mediterranean, particularly pre-Hellenic, art; Hadrian's Villa and Crete. Indeed so evocative of Knossos is Taliesin that I for one accept Scully's outrageous comparison of Taliesin West with Phaistos—the most dramatic and haunting of the Cretan sites. The magic of Wright's buildings—and they are magical—lies perhaps in a psychic (celtic?) understanding of primeval forms, the cave, the phallos, the hill; the fire deep in the hollow rock; the lustral pool. Scully's theories are backed up with great erudition and descriptive powers. This is an extremely exciting essay

which not only explains Wright's architecture better than it has ever been done before, but also the popularity of Professor Scully's lectures at Yale.

Felix Atkinson

THE WALLPAPER STORY
A LITERARY HISTORY OF WALLPAPER.
By E. A. Entwistle. Batsford. 75s.

Mr. Entwistle calls his book a Literary History. It is in fact an exhaustive card index of references arranged chronologically under date headings, 1509 to 1960, a source book for research students mixed up with literary snippets, and in it is embedded a bibliography.

The chronological system gives equal weight to technical information and wallpaper ecstasies. Here are some samples: Item relating to patents: '1801 Louis Robert takes out a Patent in France covering the invention of a machine capable of producing paper in "endless lengths." This patent subsequently paved the way for the perfecting of a wallpaper printing machine.' Item relating to licences: '1809 Act: 49 George III, c. 81 Licences for paperstaining businesses raised to £20 per annum.' Item of wallpaper enthusiasm: Shelley confronted with vine trellispaper rushes up to it piping 'We must stay here; stay for ever.' (Hogg's Percy Bysshe Shelley, 1811.) Item of personal taste: 'I papered the wall with a trellis of roses; I had the ceiling coloured with clouds and sky; the barred windows I screened with Venetian blinds. . . . Charles Lamb declared there was no other such room, except in a fairy tale.' (Leigh Hunt's *Autobiography*, 1813, *re* his sojourn in prison.)

The author who is one of the leading authorities on the subject (his *Book of Wallpaper* with introduction by Sacheverell Sitwell published by Arthur Barker appeared in 1954), a director of WPM Ltd. and as such one of the key men in the post-war revival of the wallpaper trade, has evidently been carried away by the idea of unfurling this story in date sequence like an endless roll of paper. The result is that the reader is overwhelmed by trivia. Impossible to escape by making use of the index as the indexed items refer only to page number, and one is obliged to glance through all the page entries to trace them. There are no short cuts to the copious bibliography scattered through the book.

These may seem ungrateful comments on a book which is obviously the fruit of years of delighted research. For those who have the tenacity to comb through it is positively flocked, marbled, embossed, trellised and garlanded with information. If this was organized into categories it would be an invaluable reference work. There are 150 illustrations beginning with the celebrated fragment of the oldest known wallpaper woodcut design found in the Master's Lodgings, Christ's College, Cambridge.

Patience Gray

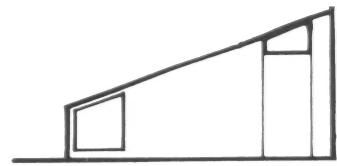
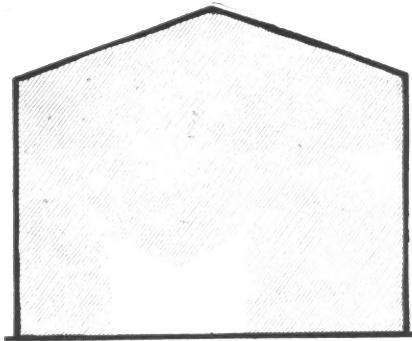
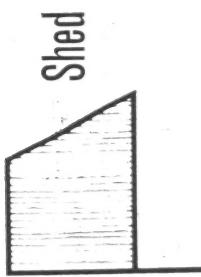
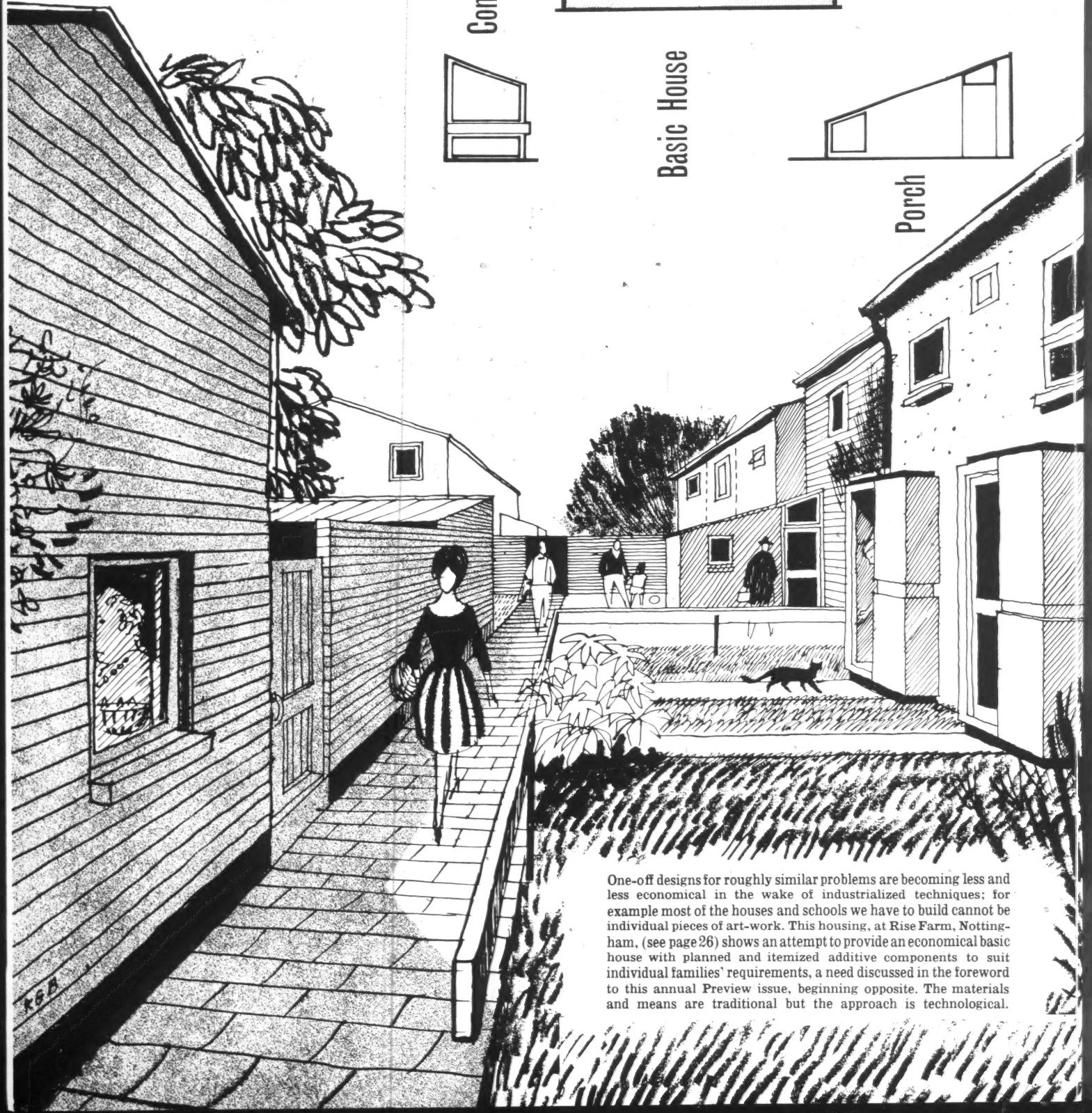
BOOKS RECEIVED

SYMBOLS, SIGNS AND THEIR MEANING. By Arnold Whittick. Leonard Hill (Books) Ltd. 50s.

VASARI'S "LIVES OF THE ARTISTS". Arr. & ed. by Betty Burroughs. George Allen & Unwin. 32s.

THE STONES OF VENICE. By John Ruskin. Ed. by J. G. Links. Collins. 21s.

WHAT TO SEE IN A COUNTRY CHURCH. By Lawrence E. Jones. Phoenix House Ltd. 10s. 6d.



Basic House

Porch

One-off designs for roughly similar problems are becoming less and less economical in the wake of industrialized techniques; for example most of the houses and schools we have to build cannot be individual pieces of art-work. This housing, at Rise Farm, Nottingham, (see page 26) shows an attempt to provide an economical basic house with planned and itemized additive components to suit individual families' requirements, a need discussed in the foreword to this annual Preview issue, beginning opposite. The materials and means are traditional but the approach is technological.

PREVIEW

The general impression that university building is assuming a dominant place in better British architecture finds a degree of statistical confirmation in this *Preview* issue of the ARCHITECTURAL REVIEW. As in previous Januaries, the AR has devoted virtually the whole of this number to a survey of promising architectural projects in Britain that are either in the final stages of design, or in process of erection*, and a simple arithmetic analysis therefore gives a picture of the way in which emphasis is shifting, the kinds of building that attract the major talents available.

In some cases, the results do not indicate trends — the appearance of a new building for *The Times* clearly does not, nor, in all probability do three fire-stations. On the other hand, the inclusion of a barracks is a portent of hopeful developments in military architecture, and one railway station each from the Eastern and Midland Regions is a sign of trends on which the AR will comment in a few months' time. But statistically the three largest classes of new buildings in hand are shopping and civic centres with nine projects, housing schemes with eleven, and university buildings with eleven as well. Good housing is part of a continuing tradition — though with important innovations this year that are discussed below — but the trend to more progressive university patronage is the confirmation of a much more recent promise, and most welcome.

If these are the trends in investment, what of the architectural form in which they will be realised? The immediate impression gained from the models and drawings reproduced in this issue is that the year will witness a triumph of young ideas, even in the work of offices whose leaders are no longer in their first youth. Ideas and usages for which the generation now setting up independent practice have campaigned in the teeth of ridicule and hostility, are becoming part of the repertoire of well established partnerships. *Beton brut*, calculated brickwork, cluster-planning, the peasant aesthetic, Corbusian plasticity, which even three years ago had the air of *avant-garde* slogans, are now seen to be passing into the common language of progressive design.

Their acceptance, for all that, does not necessarily represent a revolution or the

*The Editors wish to express their thanks to Mr. C. Michael Pearson who this year has been responsible for all the research and organization required in the collection of the material for this issue and, in collaboration with the Editors and their staff, for the selection of the projects to be included and their presentation on the REVIEW's pages.

introduction of any really radical concepts — some would probably have arrived by normal evolutionary stages by the middle Sixties in any case. Stern critics may even write off the whole affair as a largely formalistic interlude in the development of something else. But is there anything else? Is there a trend in depth behind the surface tendencies. This only time will reveal, but one can indicate at least one deep tendency that might be missed because it has no characteristic formal dress, but is nevertheless worth singling out from all the other projects for the purpose of this introduction.

It is a by-product of a trend that has already been widely noticed — the efflorescence of better speculative housing. Sooner or later, as the opportunities facing the spec-housing architect became bigger, the moment would come when he too would have a chance to take up a challenge that public housing architects (doubtless for reasons of political pressure) fumbled immediately after the War — the challenge of the long production run. Even without off-site prefabrication, the long run offers chances of either economy, or diversification, or both, but the public housing programme, unlike the schools programme, has let them go — until this year when at least one scheme, at Carbrain for Cumbernauld New Town, has begun to exploit the possibilities of variety within a standard structure that are offered by long runs of terrace housing.

But this belated beginning, though welcome, has been significantly outbidden by a private developer project — Rise Farm housing, Nottingham. This is an unusually large development. Its size presented both the opportunity and the need for radical thinking, and the architects responsible have not been found wanting. The radicalism of their solution might easily be overlooked, because their materials are brick and wood and tile, the scale modest, the elevations unassuming, the roofs pitched. But within this relatively humble framework they have offered a concept that had been expected to emerge first in plastics or some other factory-fabricated material at the frontier of building technology.

The fundamental proposition is like that made by car manufacturers, a basic shell with optional fittings. The shell is a terrace of spine-wall and cross-wall construction, leaving the facades and interiors open to choice — the choice of window-types and arrangement, choice of interior subdivision and equipment (within the limits imposed by services and sub-structures such as stairs) and a choice of clip-on units, so to speak, on the outside; alternative porches, conservatory, and garden shed — see frontispiece, page 8. The advance made here is two-fold. The first is obvious — the variety of combinations of interiors and clip-ons gives the ultimate client better service for his rent or purchase price. He can have an effective one-off house for less than one-off cost.

Secondly, and more immediately important from the architect-planner's point of view (though the tenant benefits in amenity) it offers him a greater variety of three-dimensional forms and two-dimensional backgrounds with which to manage the spaces between buildings, without recourse to special screen-walls or other uneconomical one-off features. Other housing projects have occasionally arrived at something similar by empirical experience, but here is what appears to be a unique case of having all the possibilities of a flexible diversity-in-unity thoroughly pondered and incorporated into the design almost before designing began. At the same time, the era of the house with the disposable, clip-on services-unit has been brought appreciably closer, not by remote technician in a pre-stressed ivory tower, but by a team of young architects in practice in a Redbrick city of the English provinces.

UNIVERSITIES & colleges'

Halls of Residence, Birmingham

Chamberlin, Powell & Bon

Client: University of Birmingham.

Site: within easy reach of University Centre.

Accommodation: provides for warden, 20 academic staff, 260 students in stage 1 and 290 students in stage 2; separate dining halls in each stage, common rooms, covered parking for 220 cars.

Structure and finishes: reinforced concrete throughout. Timber doors and frames.

Inward leaning blocks have crosswalls at 20 ft. centres forming sets of 2 rooms which can be used for married couples.

Sitework: stage 1 due to start early 1961, completion early 1962.

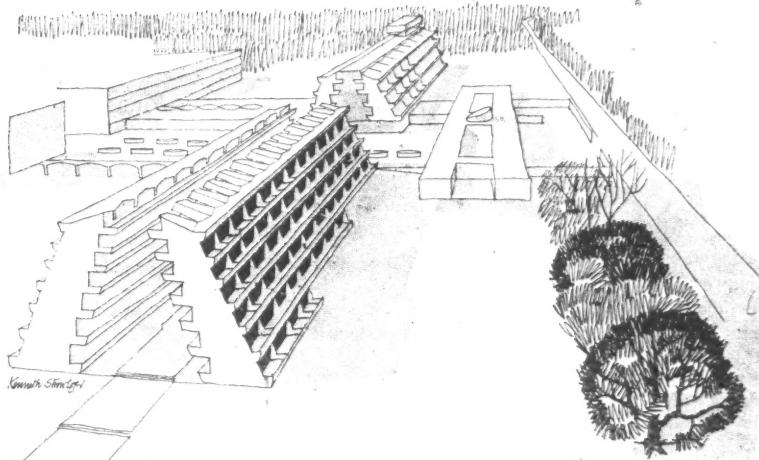
Assistant in charge, John B. Benson.

Quantity surveyors, Davis, Belfield &

Everest. Structural consultants, Flint &

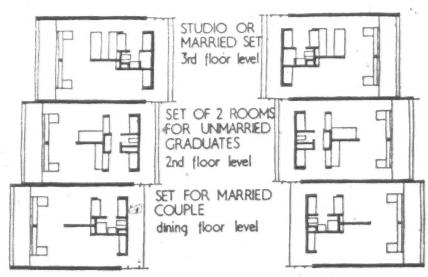
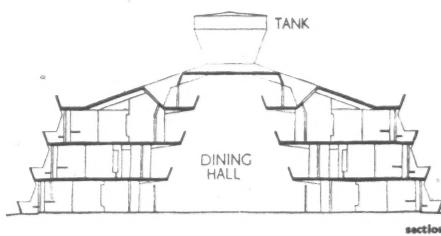
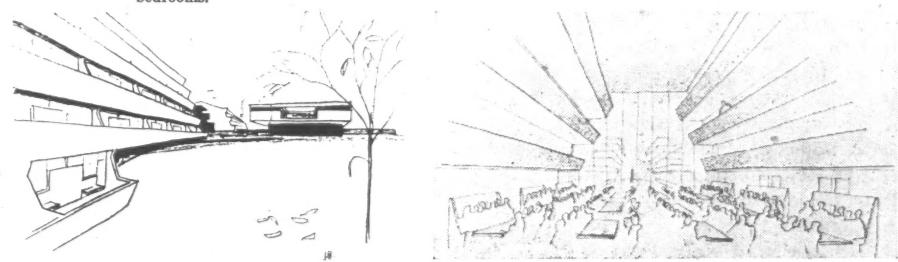
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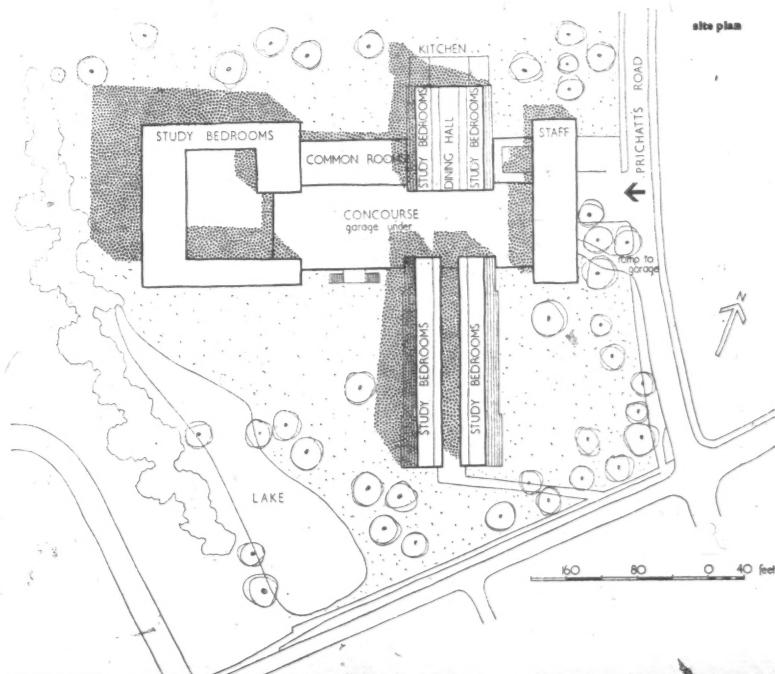


Above, from the south-east.

Below left, the staff building from the south with the study-bedrooms on the left; below right, the dining hall showing the University tower on the axis between the inward leaning study-bedrooms.

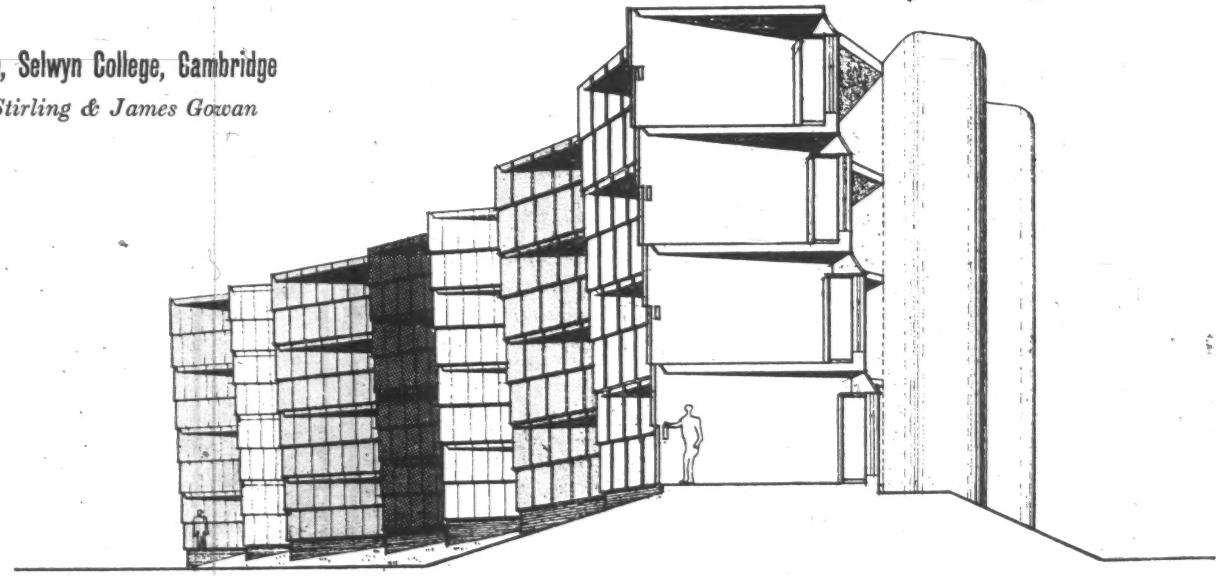


typical study-bedroom plans



Extension, Selwyn College, Cambridge

James Stirling & James Gowan



sectional elevation through first stage building

Proposals for the Development Plan, and project for the first stage buildings.

Site: the college is unusual in having a gap punctuating half the length of its east side; opening, and to some extent discharging the space of the court into a garden which is the site for the first stage buildings. Land for further development is to the north, adjacent, but somewhat isolated from the existing court.

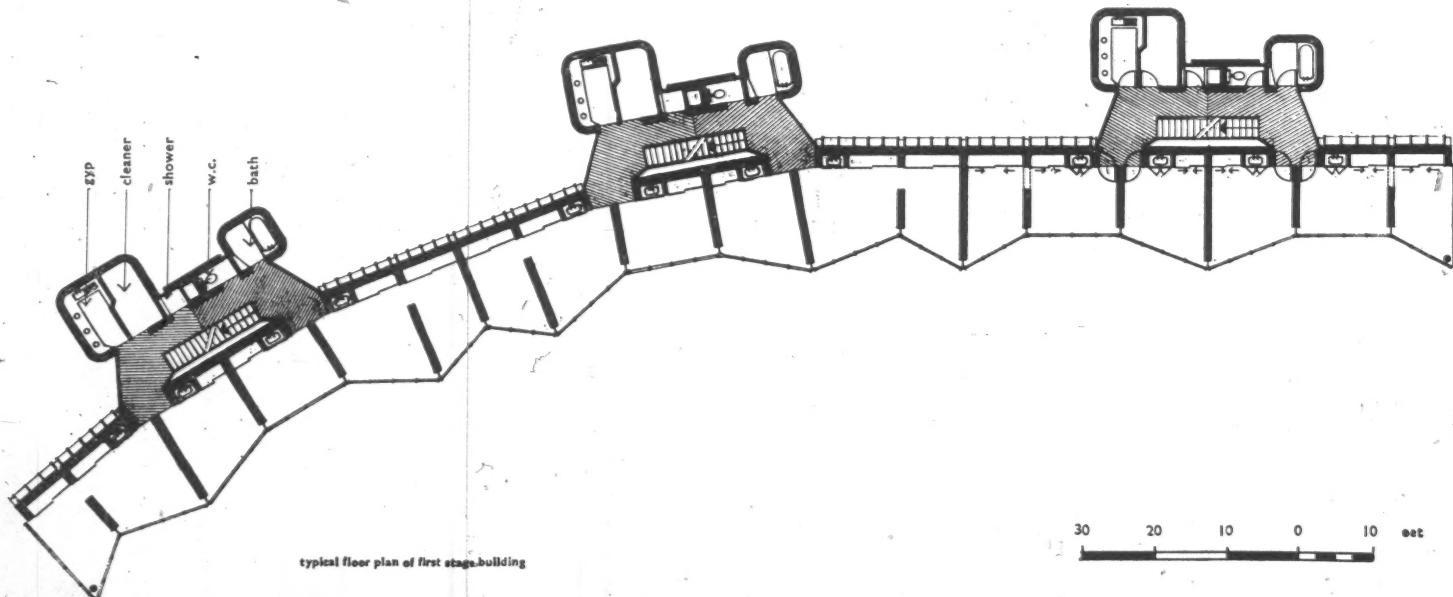
Organization: the new residential building will be the start of a terrace or wall, directing flow of space and people out of existing court, through the gap and via the garden into the furthermost parts of eventual development.

The importance of the gap is emphasized as the focus of the college will move towards this point, and the change of level between court and garden is accentuated by a flight of steps with terraces at upper and lower levels. Adjacent to the lower terrace is the new Junior Combination Room which faces across the garden towards the other first stage building. This is a significant position in the site; central in the eventual development and on route from the new building to Hall.

From the porter's lodge the new residential building is visible in the gap, and its rooms look back into the college court. It was considered fundamental that all rooms should overlook only college property. In keeping with the landscaped garden the new building is sited on a grassed mound, which helps to raise the skyline and screen off the University Development of Sidgwick Avenue from being seen within the existing court and garden, thus maintaining full privacy of the garden for college members.

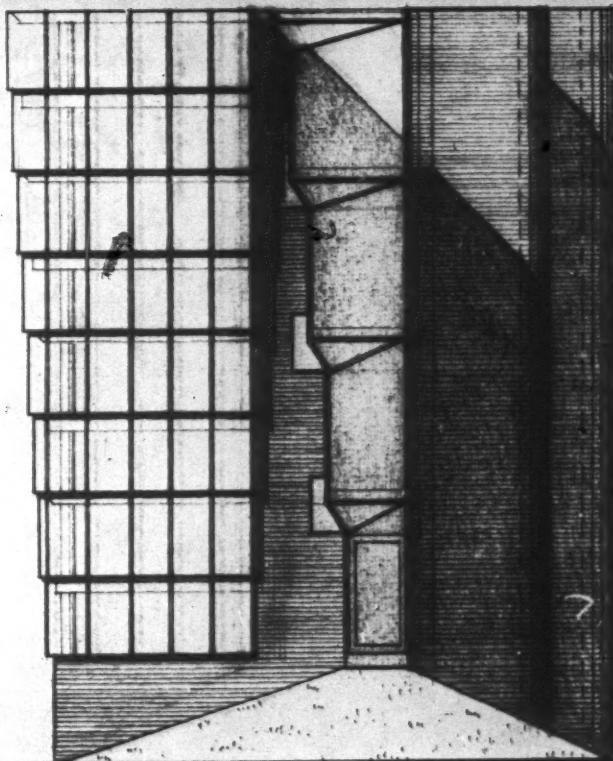
Accommodation: first stage residential building—48 rooms and sets. Four units per landing served by stair towers containing service rooms. Back wall of each room is a storage unit with book shelves, cupboards, and wash basin. Above is a continuous strip window for cross ventilation and morning sunlight. Each room is slightly different in shape or size.

Structure: load bearing brick cross walls with reinforced concrete floors. West (garden) wall, fully glazed screen. East (boundary) wall, fairfaced brick with horizontal clerestory windows at set-back heights.

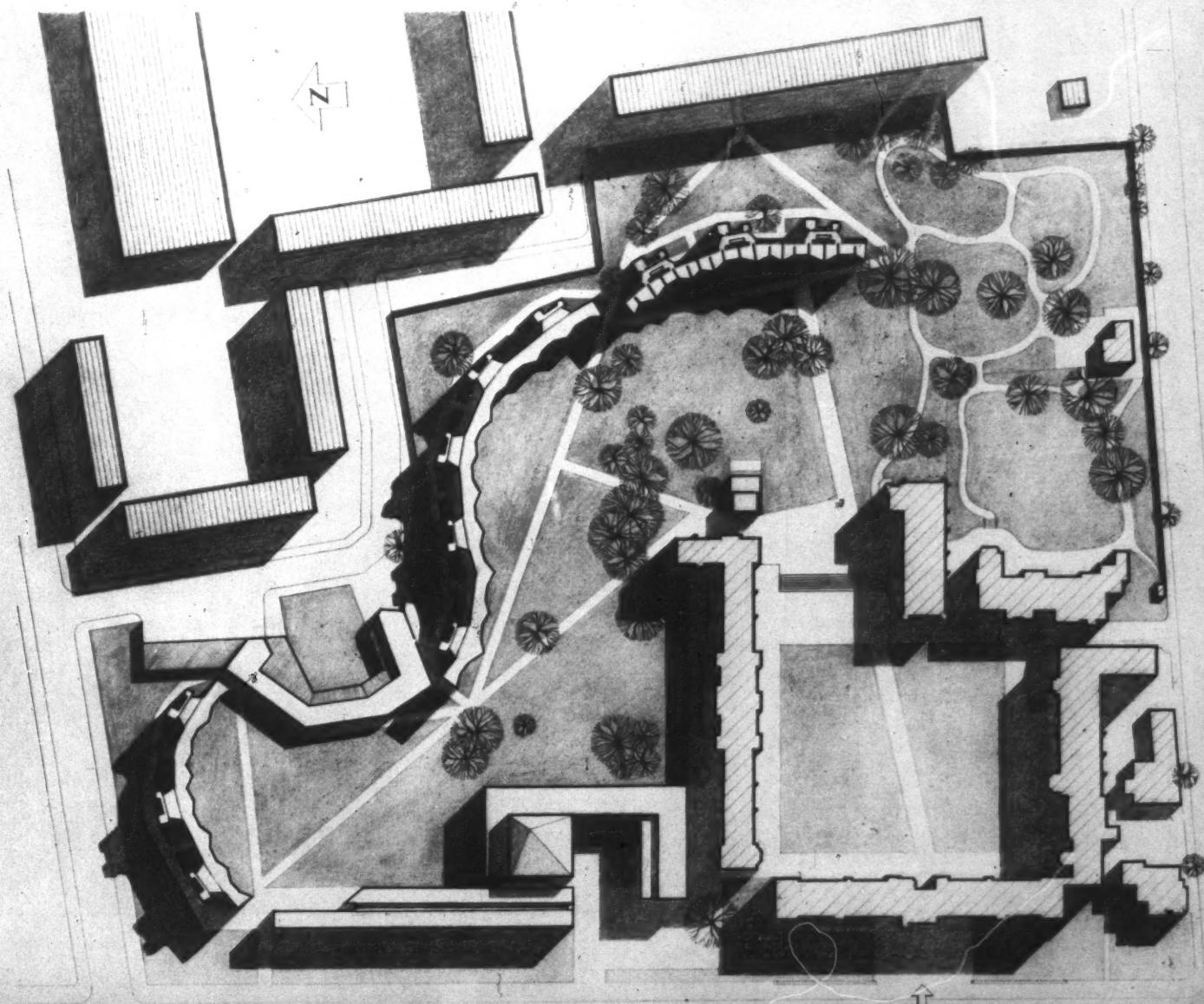


typical floor plan of first stage building

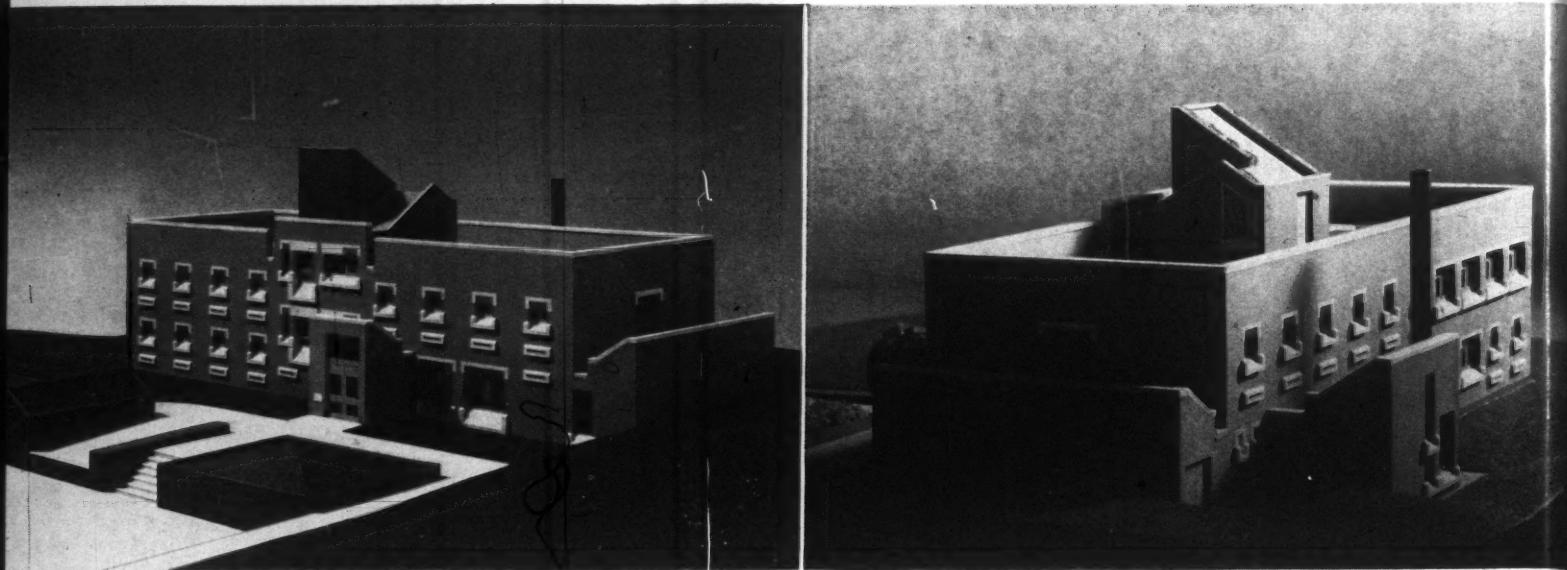




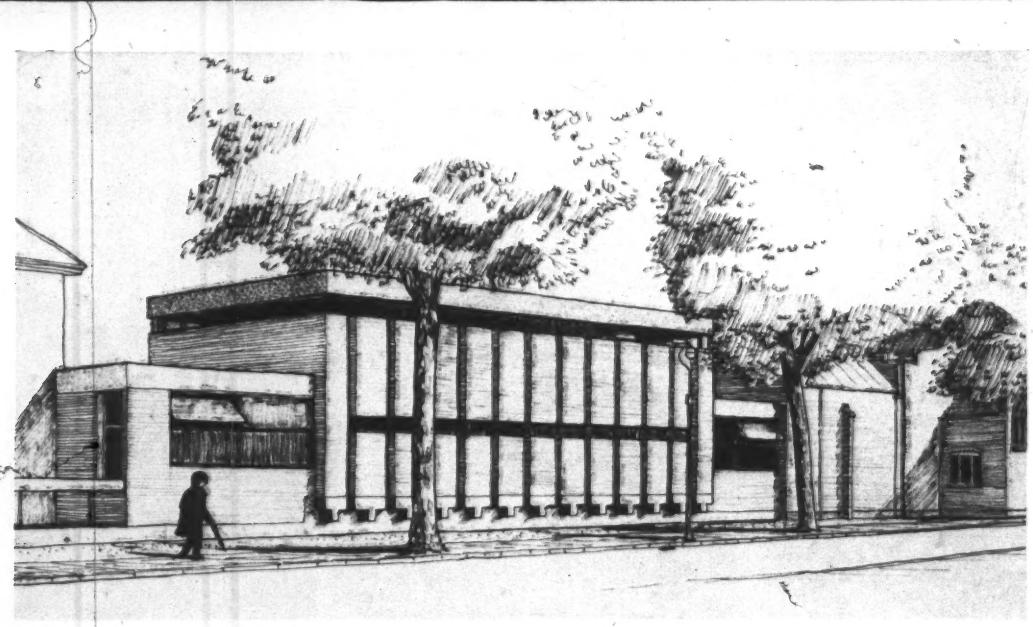
Selwyn College, Cambridge: *right*, end elevation; *below*, development plan.



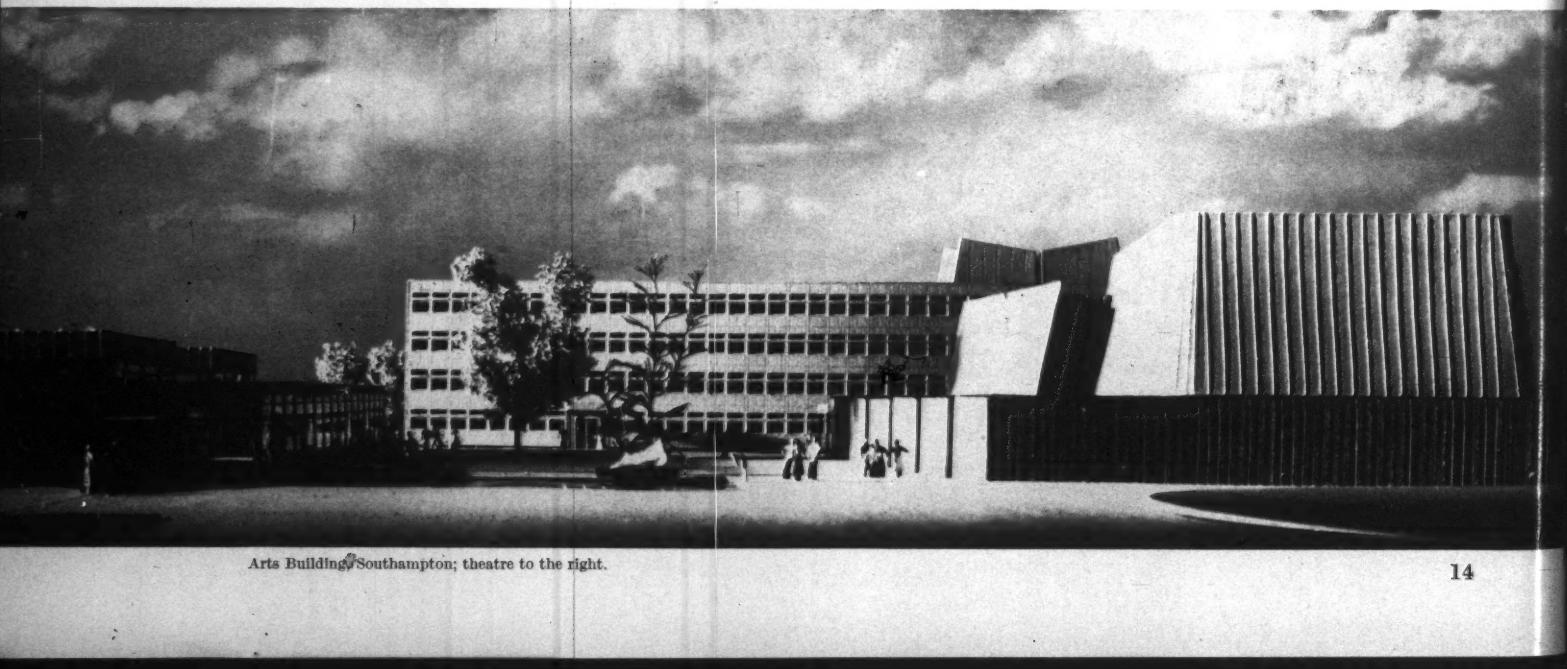
Animal House, Aberdeen.



Library Extension, Cambridge.



Arts Building, Southampton; theatre to the right.



6



Animal House, Aberdeen

George, Trew & Dunn

Client: University of Aberdeen.

Accommodation: operating theatre, post mortem, minor procedures and animal rooms. Records and staff room. Sterilizing and rubbish disposal facilities. Roof designed to take animal pens protected from high winds. **Flexibility:** all cross walls removable.

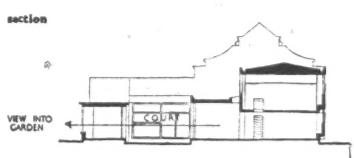
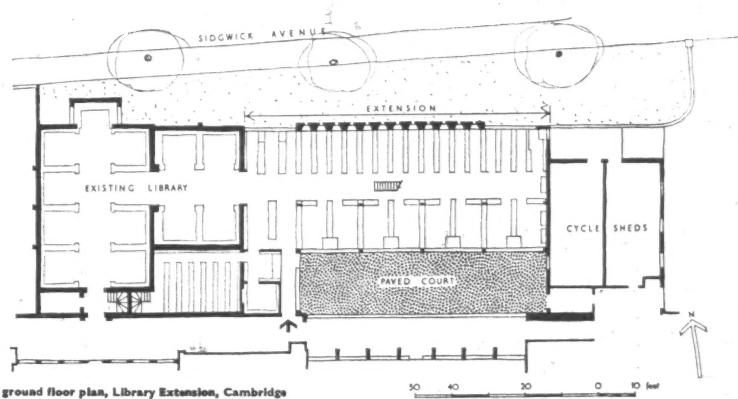
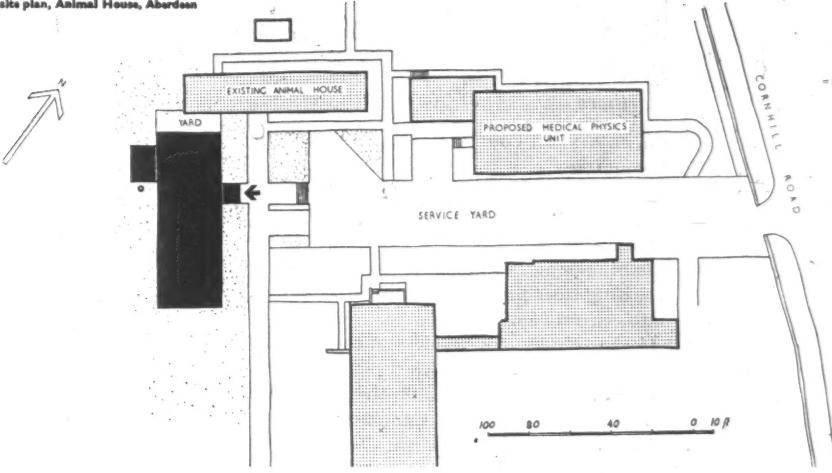
Building capable of direct linear expansion.

Structure and finishes: precast ground and *in situ* first floor slabs span between brick external and central spine walls. Lintels and sills, white concrete. Windows, hardwood.

Sitework: started September 1960, completion by September 1961.

Quantity surveyors, John Dansken & Purdie. Structural consultants, F. A. Macdonald & Partners. Mechanical and electrical consultants, Donald Smith, Seymour & Rooley.

sites plan, Animal House, Aberdeen



Arts Building, Southampton

Basil Spence & Partners

Client: University of Southampton.

Accommodation: 4-storey block houses Law Faculty and all Arts Faculty. Nuffield Theatre seats 500, flanked by music department and 7 faculty lecture rooms. **Structure and finishes:** 4-storey block has longitudinal reinforced concrete beams supported on precast columns. 10 in. *in situ* end walls with Derbyshire stone facings.

Theatre block, load bearing brick walls and *in situ* reinforced concrete roof. Auditorium, precast concrete portal frames, brick facings.

Structural consultants, Ove Arup & Partners. Quantity surveyors, Reynolds & Young. Electrical and mechanical engineers, G. H. Buckle & Partners. Theatre consultant, Dr Richard Southern. Acoustic consultant, Dr H. D. Parbrook.

Library Extension, Cambridge

Lyster & Grillet

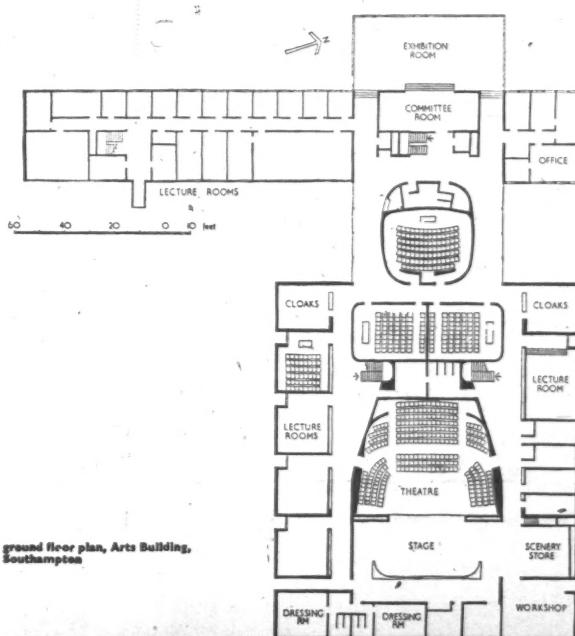
Clients: Principal, Fellows and Scholars of Newnham College.

Accommodation: 100,000 books and 14 individual study places. Connects with existing library on west side and its axis is maintained throughout. French window off entrance leads into court.

Structure and finishes: reinforced concrete frame. Street elevation, red brick, rough hammered concrete base. Fascias and corbels smooth white artificial stone. South elevation double glazed. Heating, underfloor for background warmth with local booster units.

Sitework: starts May 1961, completion by June 1962.

Quantity surveyors, Davis, Belfield & Everest. Heating consultants, H. G. Goddard & Partners.



ground floor plan, Arts Building, Southampton

West Midlands Training College, Walsall

Richard Sheppard, Robson & Partners

Client: Walsall County Borough Education Committee.

Purpose: to provide three-year courses for teachers for six neighbouring Education Committees.

Site: slopes and has fine views to south. Existing trees preserved and avenue leads into central courtyard.

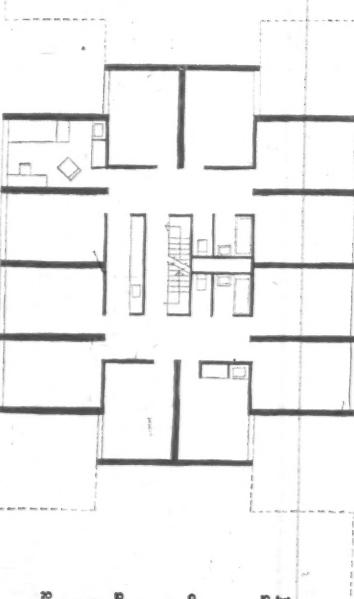
Accommodation: 300 residential and 150 day students. Compact courtyard plan with study-bedrooms arranged on the east, south and west sides with the communal accommodation to the north. Classrooms in central block.

Structure and finishes: classroom block, 75 ft. by 100 ft., entirely monolithic reinforced concrete, raised off ground on four columns and staircase core. Division walls form deep cantilevers from central structure, stresses in turn are distributed through the slabs. Residential and communal blocks, reinforced concrete and fairfaced load bearing concrete block. All concrete fairfaced. Windows, timber.

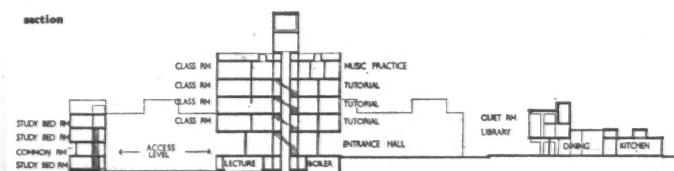
Sitework: starts June 1961, completion by September 1963.

Associate in charge, A. C. F. Morris.

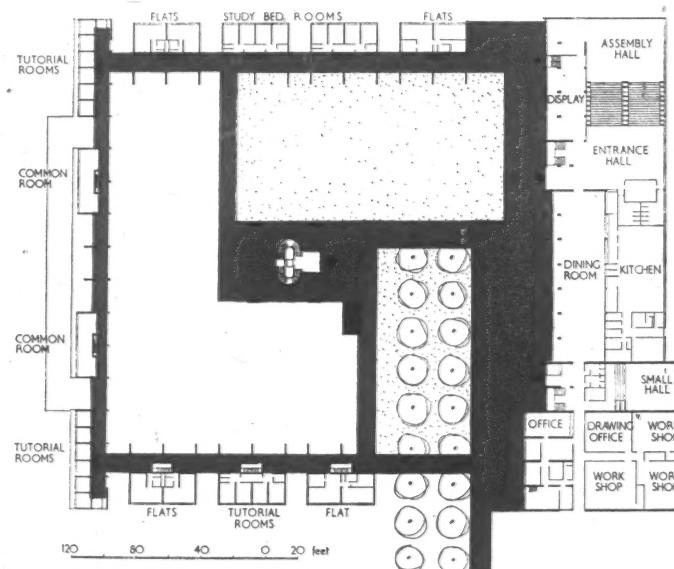
Assistant architects, R. F. Bull and M. R. Davies. Structural consultants, Hajnal & Myers. Quantity surveyors, E. C. Harris & Partners.



plan of typical study-bedroom group



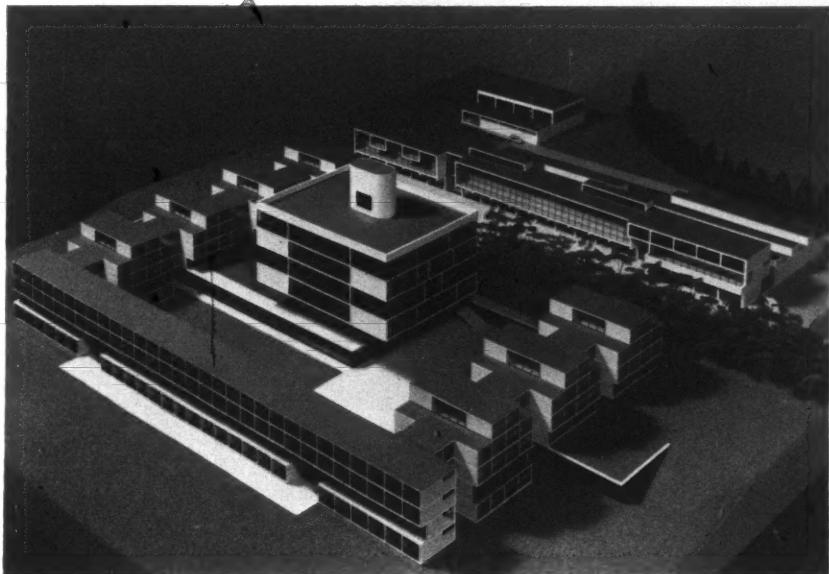
section



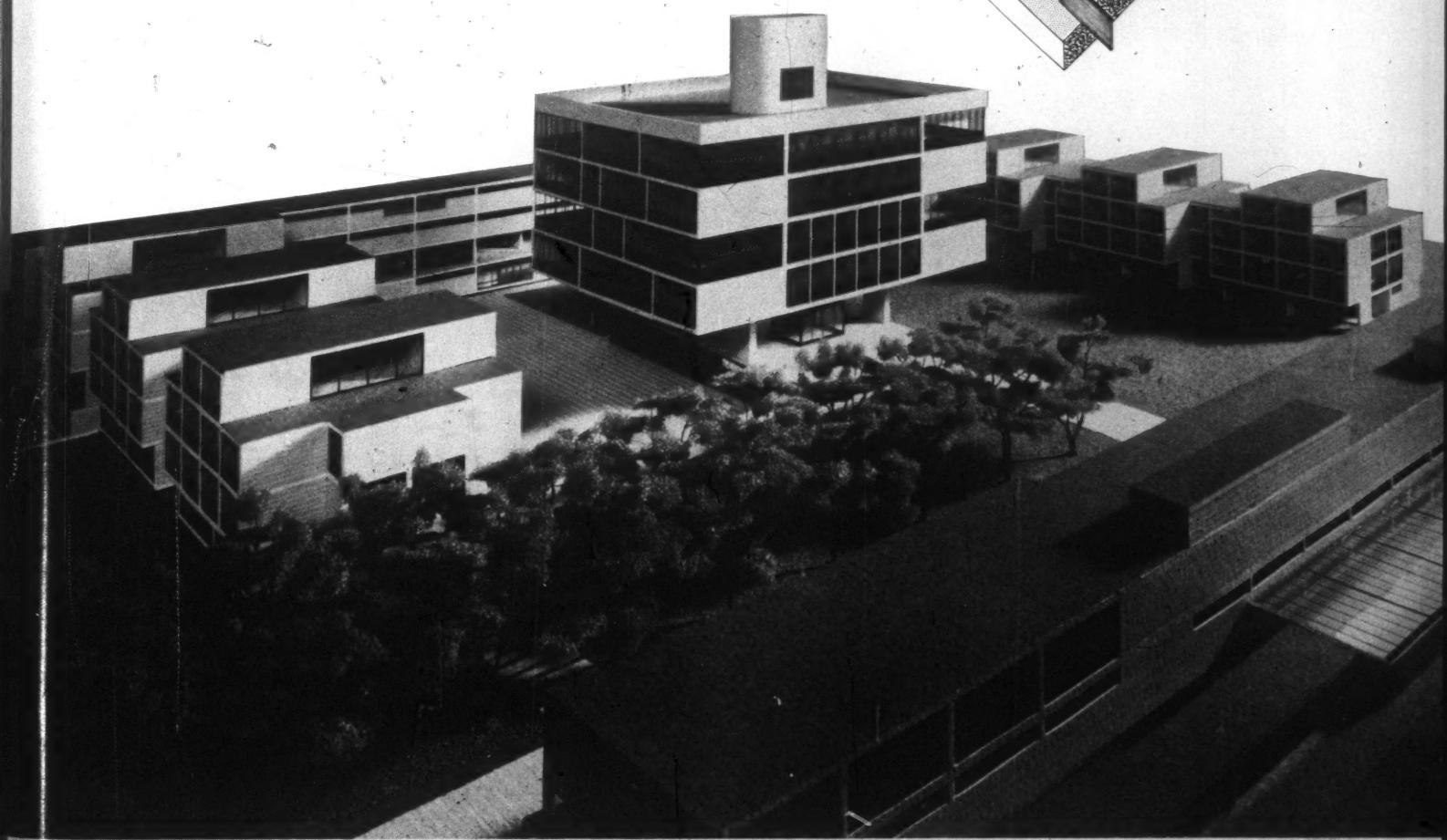
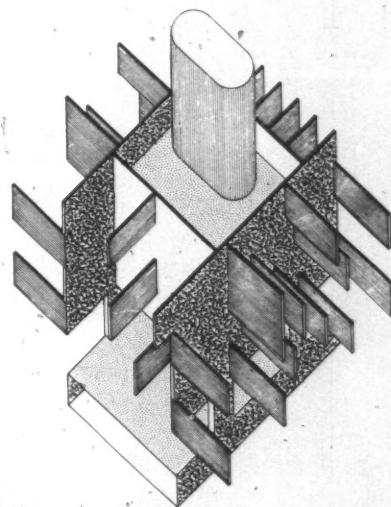
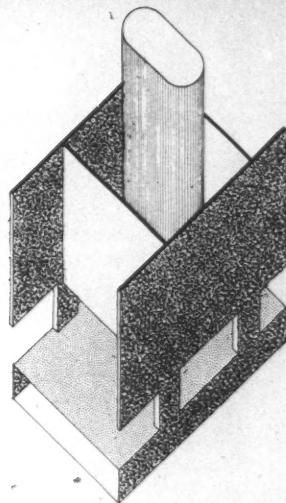
ground floor plan, open access level with pedestrian routes, brown

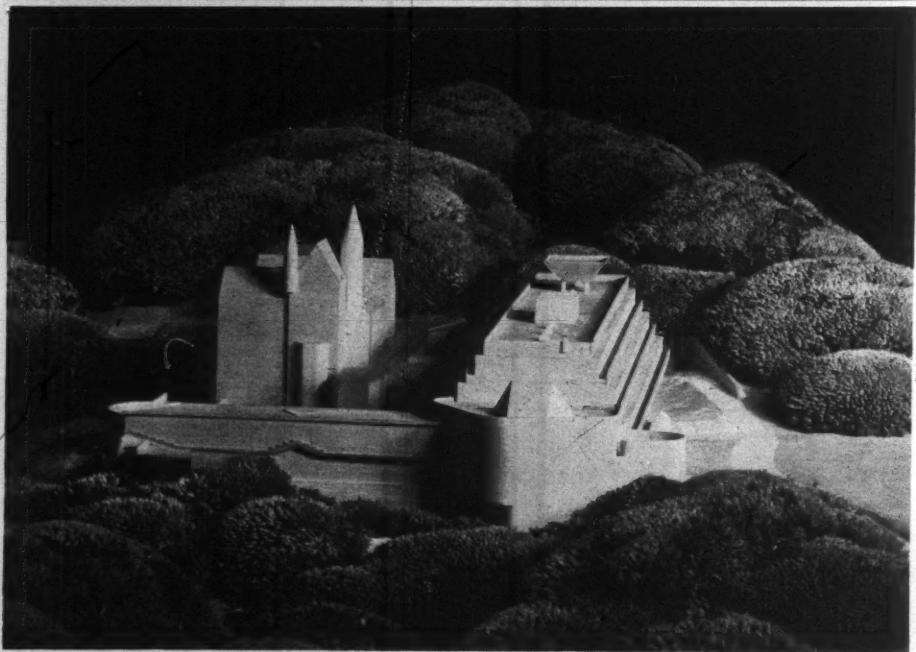
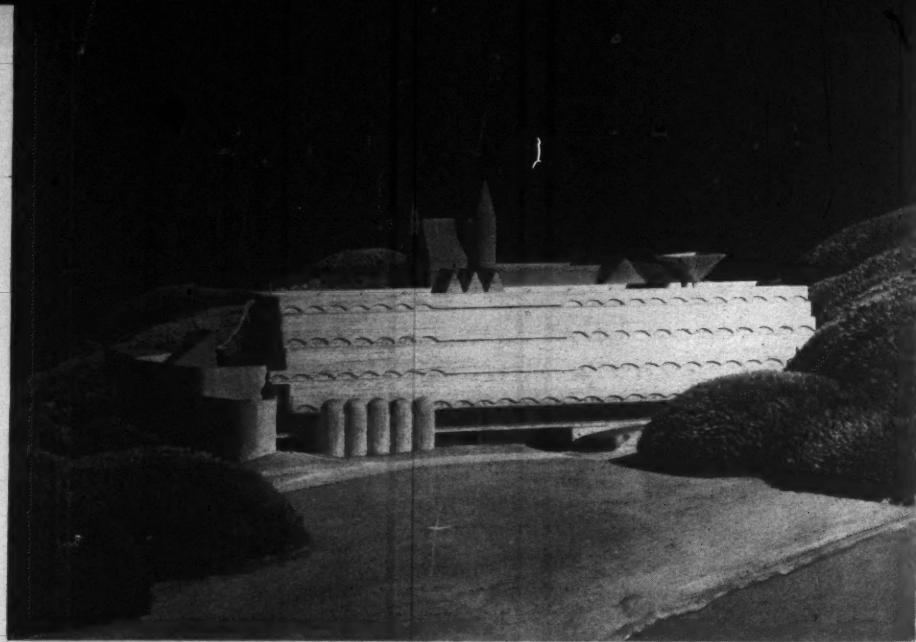




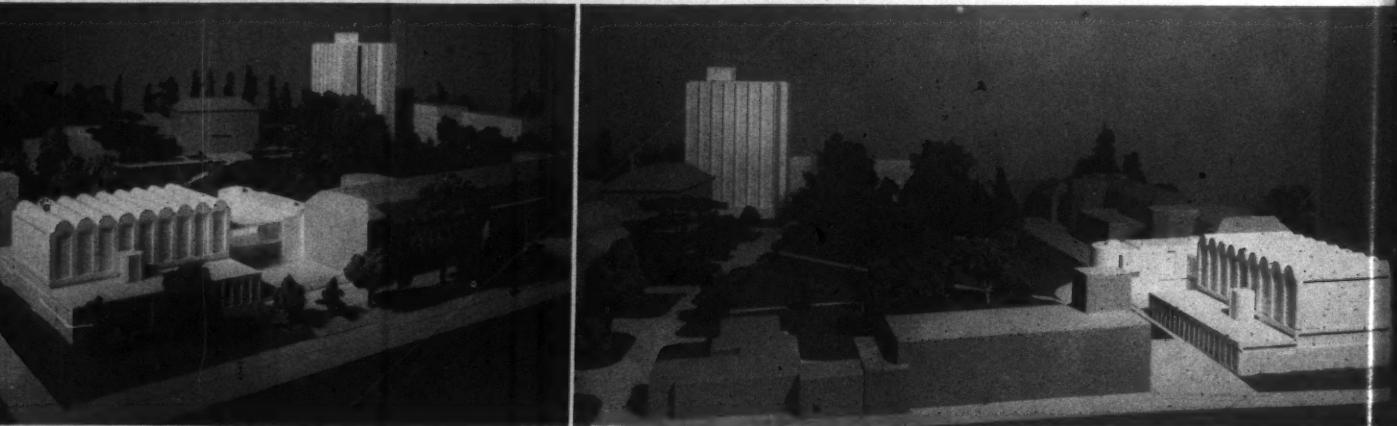
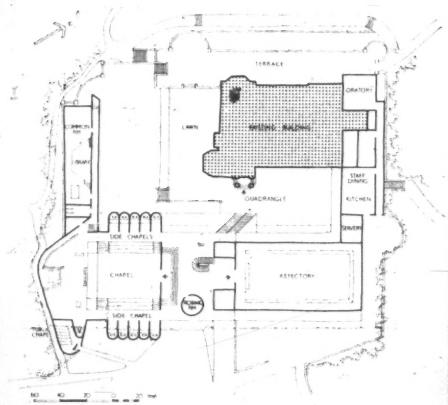


West Midlands Training College, Walsall: diagrams right, show the build up of in situ concrete walls in the central classroom block; below, model from the north.





Seminary, Cardross, near Glasgow:
above left, the student block from the
south-east; below left, view from south
with the existing building behind the
library wing; below, site plan.



Teachers' Training College, Streatham, showing the communal block in the foreground and the 10-storey hostel behind.



Seminary, Cardross, near Glasgow

Gillespie, Kidd & Coia

Client: Archdiocese of Glasgow.

Site: Kilmahew estate. Existing house, well maintained nineteenth-century Scottish baronial. Built in grey sandstone. Stands on terrace in thickly wooded landscape. Extensive views over Clyde.

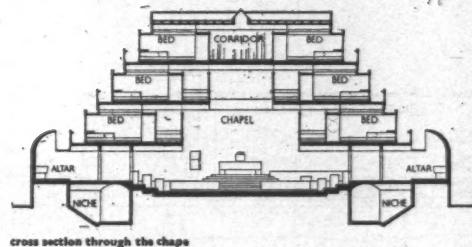
Accommodation: convent, kitchens and yard link with existing house. 12 sisters are responsible for domestic duties. Student block with refectory for 120, 12 professors and 20 guests. Above first floor north wall is glass screen of varying texture and transparency. Chapel, naturally lit by glass screen at south end, sanctuary has concealed lighting from large dormer. Chapel flanked by

altars mainly for instruction of students. Library wing has common room and four lecture rooms. Tiered seating expressed externally.

Structure and finishes: reinforced concrete throughout. Student block has two-way vaulting with ground floor carried on columns. Facings, brick, rough shuttered concrete, rugged quality timber.

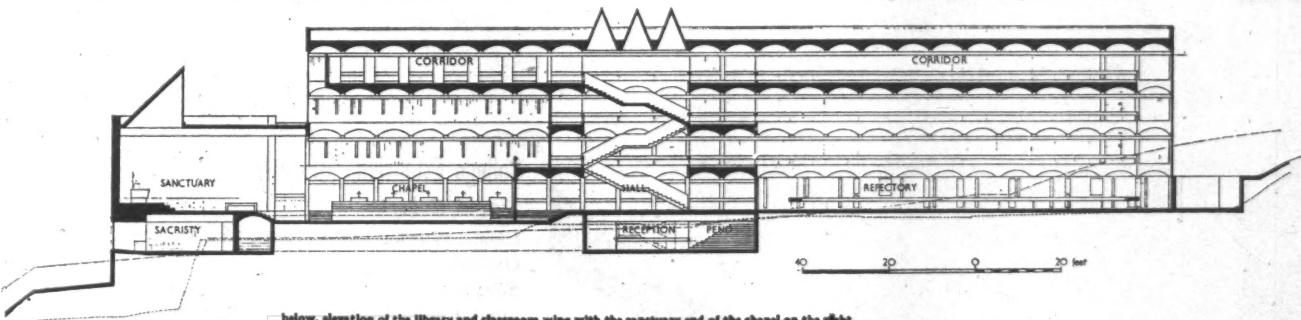
Sitework: starts spring 1961, completion by spring 1963.

Quantity surveyors, McLernan & Whyte. Structural consultants, W. V. Zinn & Associates.

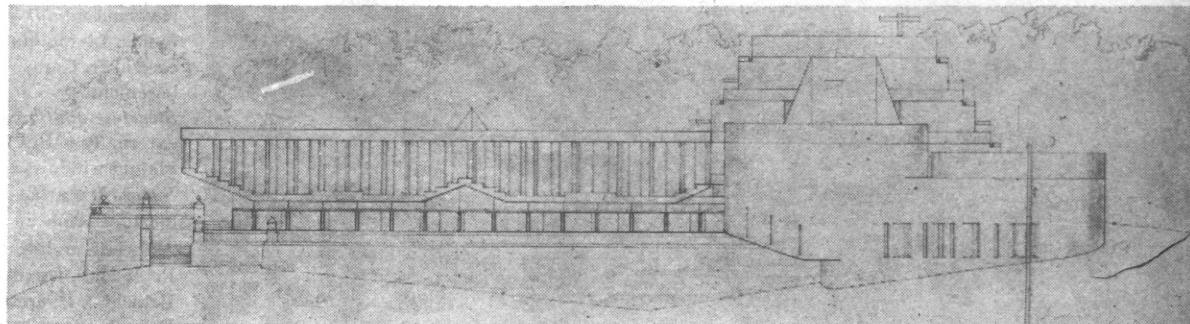


cross section through the chapel

longitudinal section through the student block



below, elevation of the library and classroom wing with the sanctuary and of the chapel on the right



Teachers' Training College, Streatham

Leonard Manasseh & Partners

Client: London County Council.

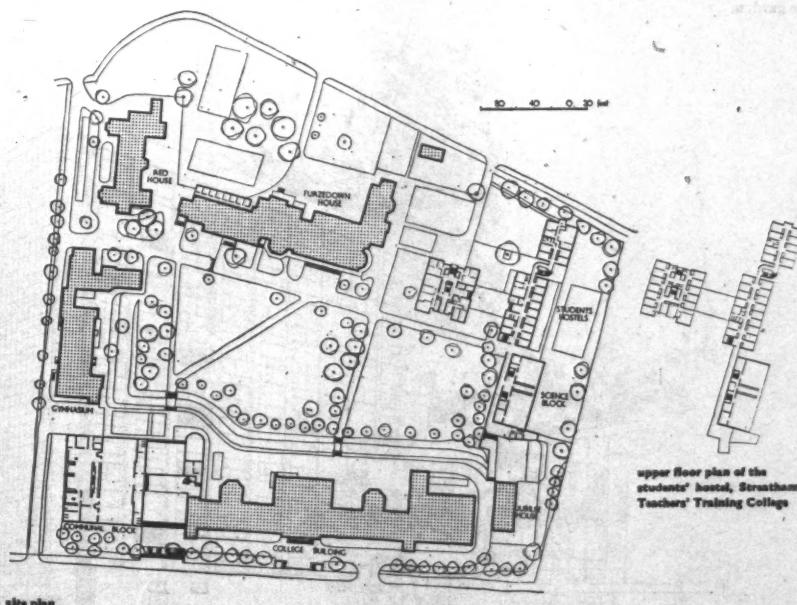
Site: remains of large estate. Furzedown House is early Victorian; lawns, garden, exotic trees, remain almost unspoilt.

Assortment of existing residential and school buildings.

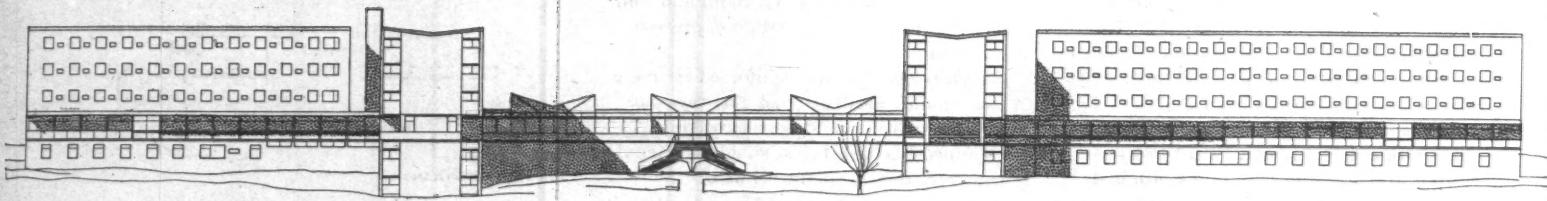
Accommodation: to double size of the college. 10-storey and two 4-storey hostel blocks for 250 students. New laboratories, caretaker's house, dining rooms, kitchens, assembly hall, community rooms. To be phased and built rapidly.

Sitework: starts June 1961, completion by September 1963.

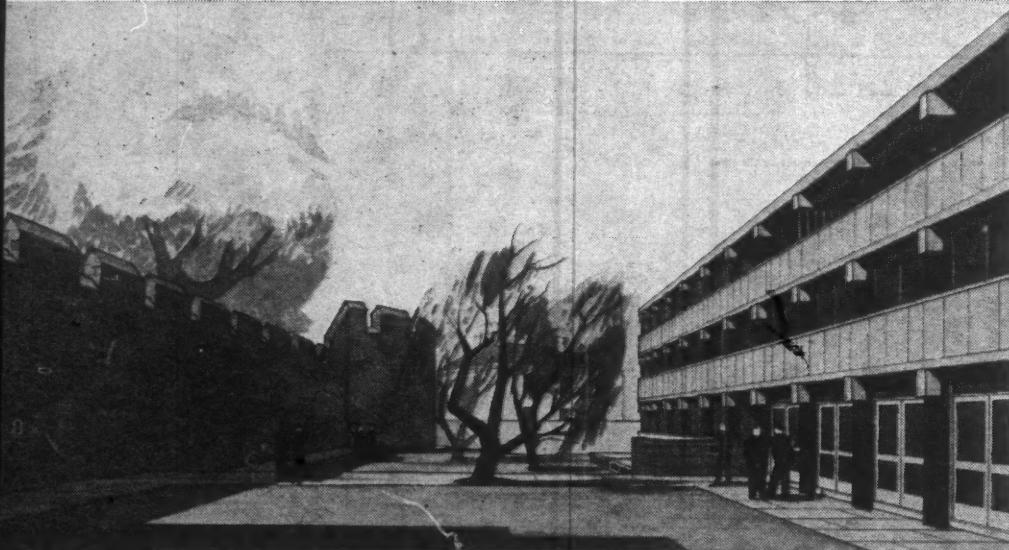
Quantity surveyors, Davis, Belfield & Everest. Engineers, Flint & Neill. Heating consultant, A. C. Mann.



upper floor plan of the students' hostel, Streatham Teachers' Training College



Halls of Residence, Salford:
above, south elevation with blocks A1
and A2 on the left and B1 and B2
on the right. The dining halls and
common rooms are at the recessed
gallery level which runs through all
the blocks.



College Extension, Oxford: the garden.

College Extension, Oxford

David Roberts

Client: Warden and Fellows, New College, Oxford.

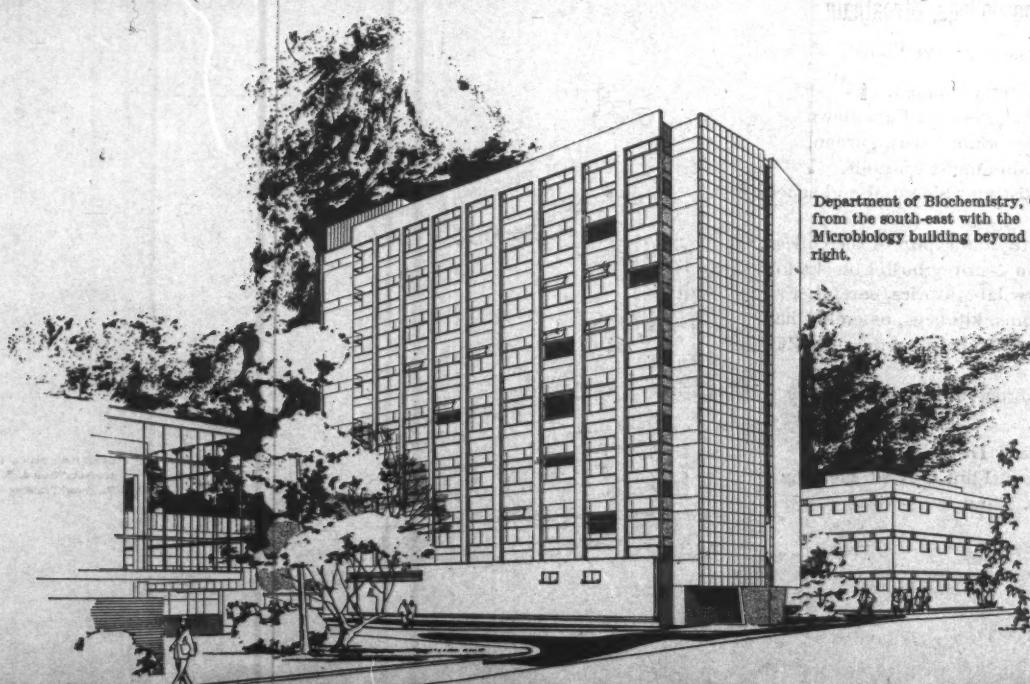
Site: narrow plot, east of New College quadrangle and fronting onto Longwall Street.

Accommodation: 40 graduates' bed-sitting rooms. Living quarters for two tutors and a caretaker. Garage for 16 to 20 cars in basement.

Structure and finishes: brick cross walls faced externally with Clipsham stone and slate. Sliding windows in hardwood frames.

Sitework: starts spring 1961, completion by autumn 1962.

Associate architects, Geoffrey Clarke and Peter Hall. Quantity surveyors, Davis, Belfield & Everest. Structural consultants, Felix J. Samuely & Partners. Heating consultant, Henry Goddard.



Department of Biochemistry, Oxford:
from the south-east with the
Microbiology building beyond to the
right.

Halls of Residence, Salford

Tom Mellor

Client: Salford Royal Technical College.

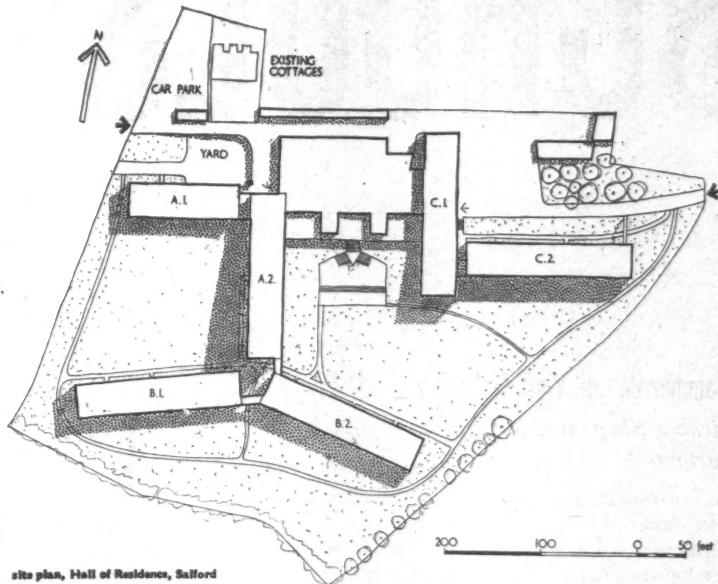
Site: steeply sloping grounds of large Victorian house, to be demolished.

Accommodation: 504 students in three halls. Flats for married and single tutors. Matrons and residential staff rooms and sick bay. Dining halls and common rooms at one level, which runs through all blocks.

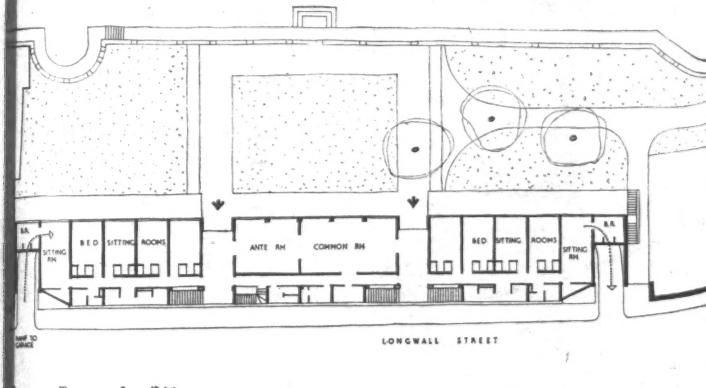
Structure and finishes: load bearing cross walls. Brick facings. Reinforced concrete floors with simple frame at common room level. Light timber roofs, aluminium covering.

Sitework: starts spring 1961.

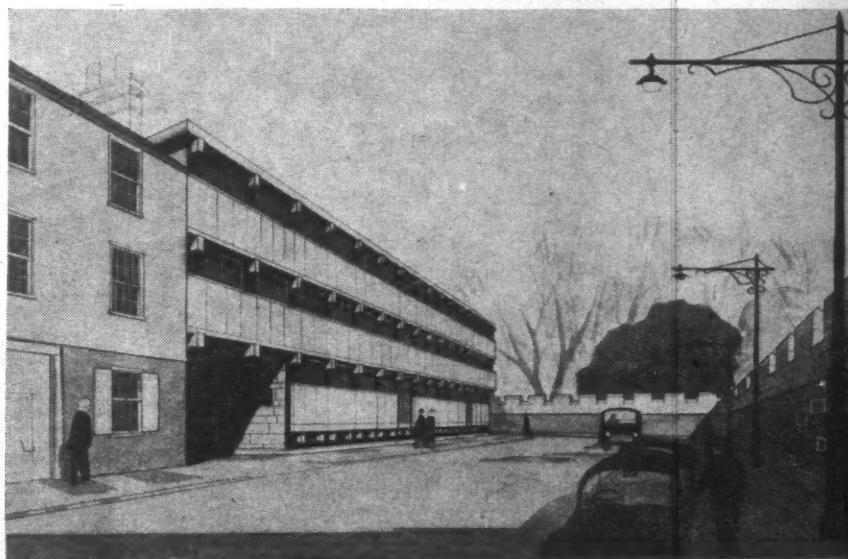
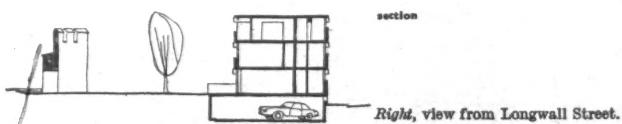
Assistant architects, Samuel Bradley and Harvey Freeman. Quantity surveyors, Langdon & Every. Structural consultants, Ove Arup & Partners. Heating and electrical consultants, Hoare, Lea & Partners.



site plan, Hall of Residence, Salford



ground floor plan, Department of Biochemistry, Oxford



Department of Biochemistry, Oxford

Murray, Ward & Partners

Client: University of Oxford.

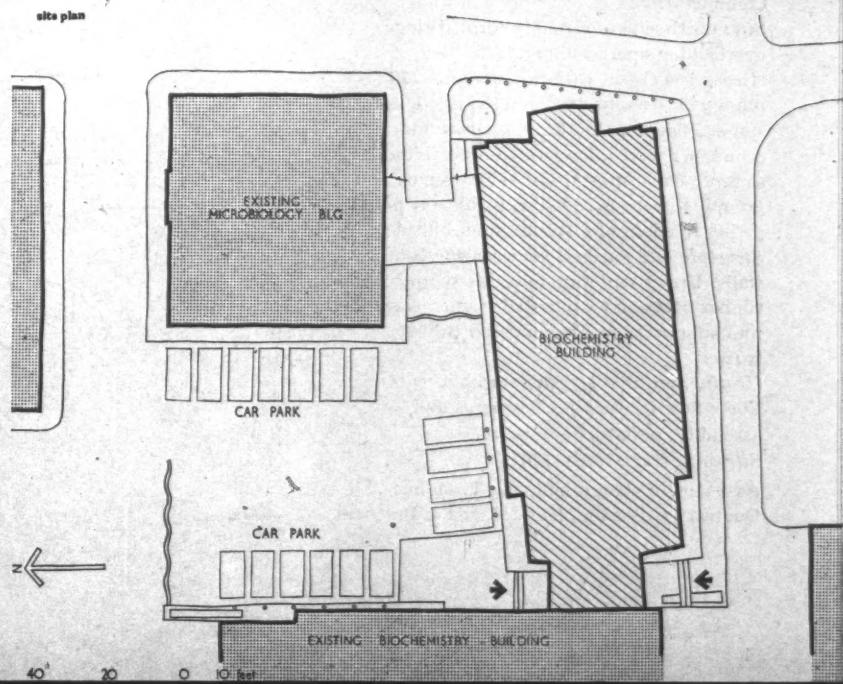
Purpose: to provide laboratories as extension to existing Biochemistry building. Adjacent Microbiology laboratories, now almost complete, will replace existing huts.

Accommodation: teaching and research laboratories, lecture theatres, etc., and large library on the seventh floor.

Structure and finishes: reinforced concrete frame, many parts left fairfaced from the shutters. 48 ft. long floor beams meet perimeter beams at midspan avoiding direct junctions with columns. Portland stone cladding. Mosaic panels between aluminium window frames.

Services: rise in column ducts, spread horizontally at each floor. Suspended ceilings heated.

Sitework: started late 1960, completion after 27 months.



SCHOOLS

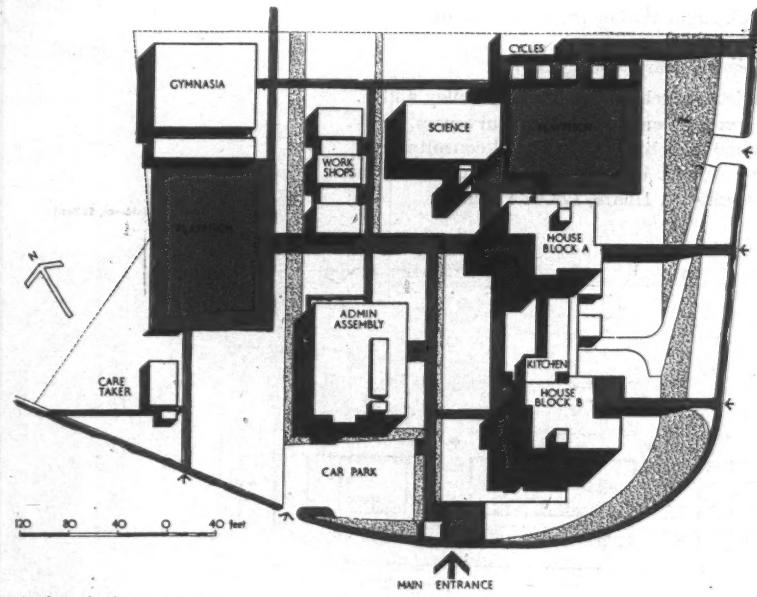
Grammar School, West Bromwich

Richard Sheppard, Robson & Partners

Client: West Bromwich Education Committee.
Site: corner of large, undulating area of mine workings, sandpits, etc. Surroundings to be developed as open space and playing fields.

Accommodation: teaching blocks, each containing 2 school houses, linked by double kitchen serving dining/classrooms. Pedestrian bridges give direct access from high level boundary to open, 1st floor entrance galleries.
Structure and finishes: deep concrete piles, ground beams and suspended floor slabs. Reinforced concrete frame enclosed by brick facing. Deep edge beams, over glazed openings, clad with exposed aggregate panels. Windows; Columbian pine, metal openings.
Sitework: starts May 1961.

Associate in charge, J. H. Heywood.
 Job architect, R. J. Smith. Structural consultants, Clarke, Nichols & Marcel. Quantity surveyors, Davis, Belfield & Everest.



Primary School, West Bromwich

H. T. Cadbury-Brown

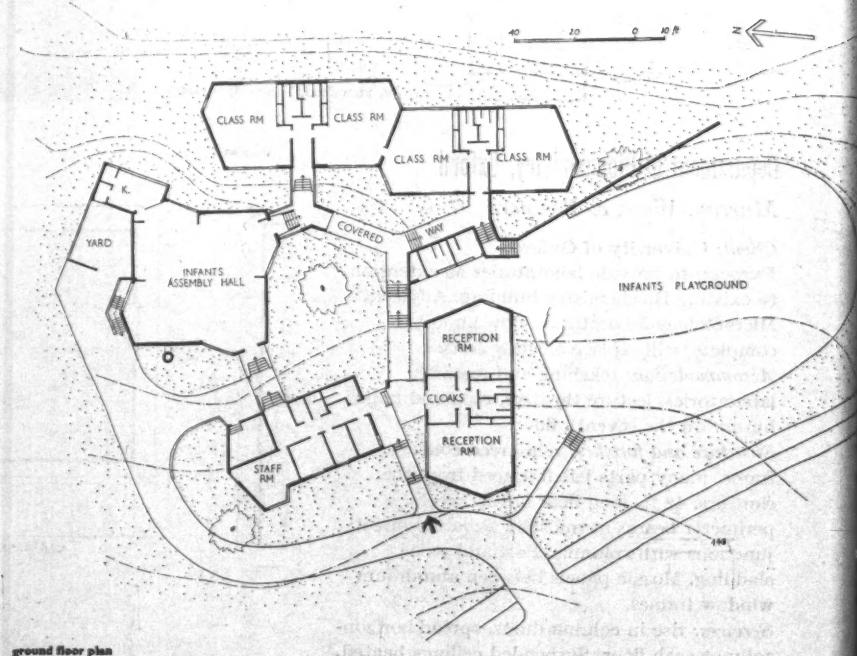
Client: West Bromwich Education Committee.

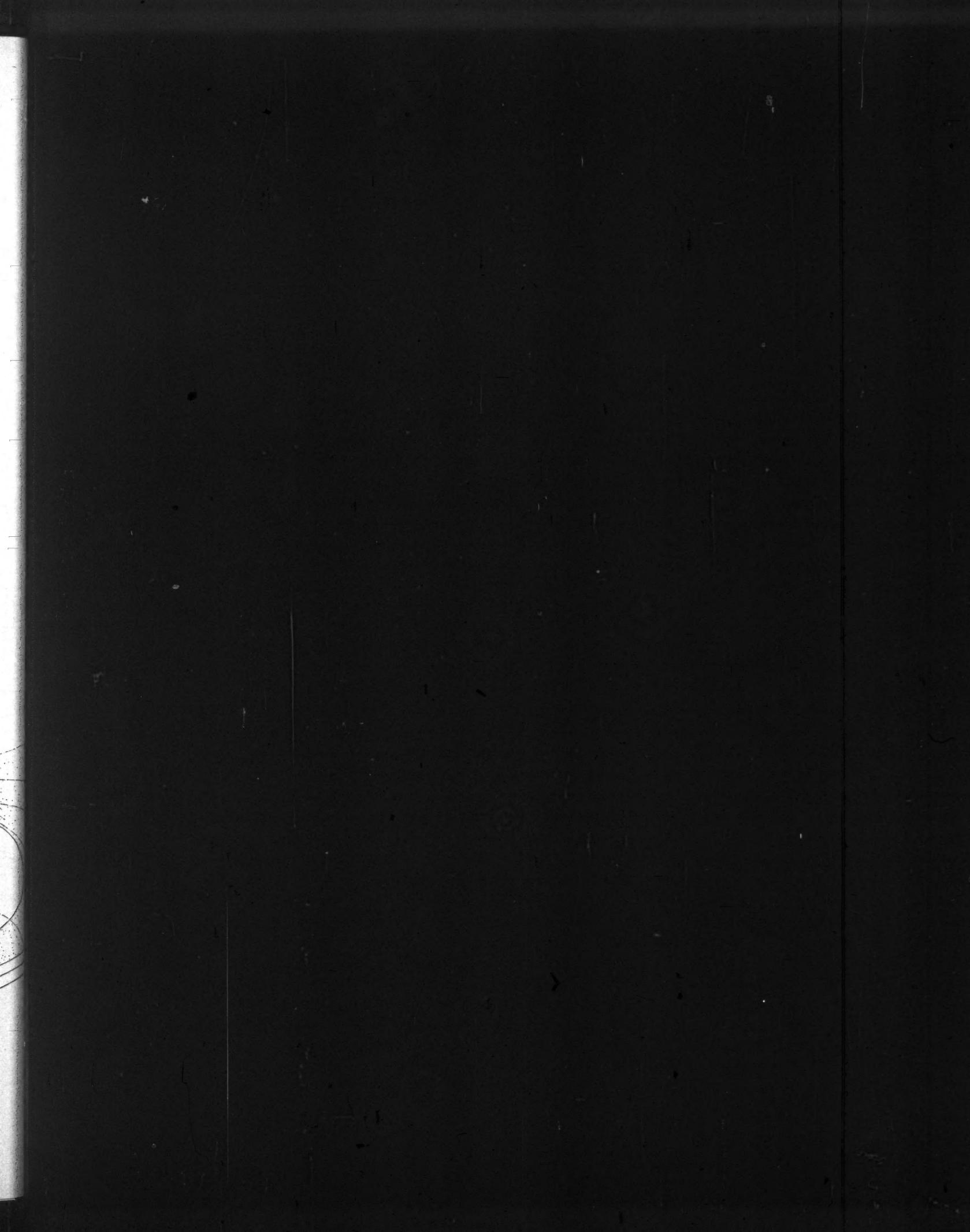
Site: north side of strongly formed ridge overlooking open country.

Accommodation: two-form-entry for 250 pupils. Classrooms arranged to receive as much sun as possible. Buildings separated to economize siteworks. Design objectives; sense of enclosure for individual rooms and grouping of units, visual control over plan giving freedom of disposition on hillside.
Structure and finishes: load bearing brick walls. Upper structure and classroom roofs, timber posts and laminated beams. Assembly roof supported by two exposed timber trusses.

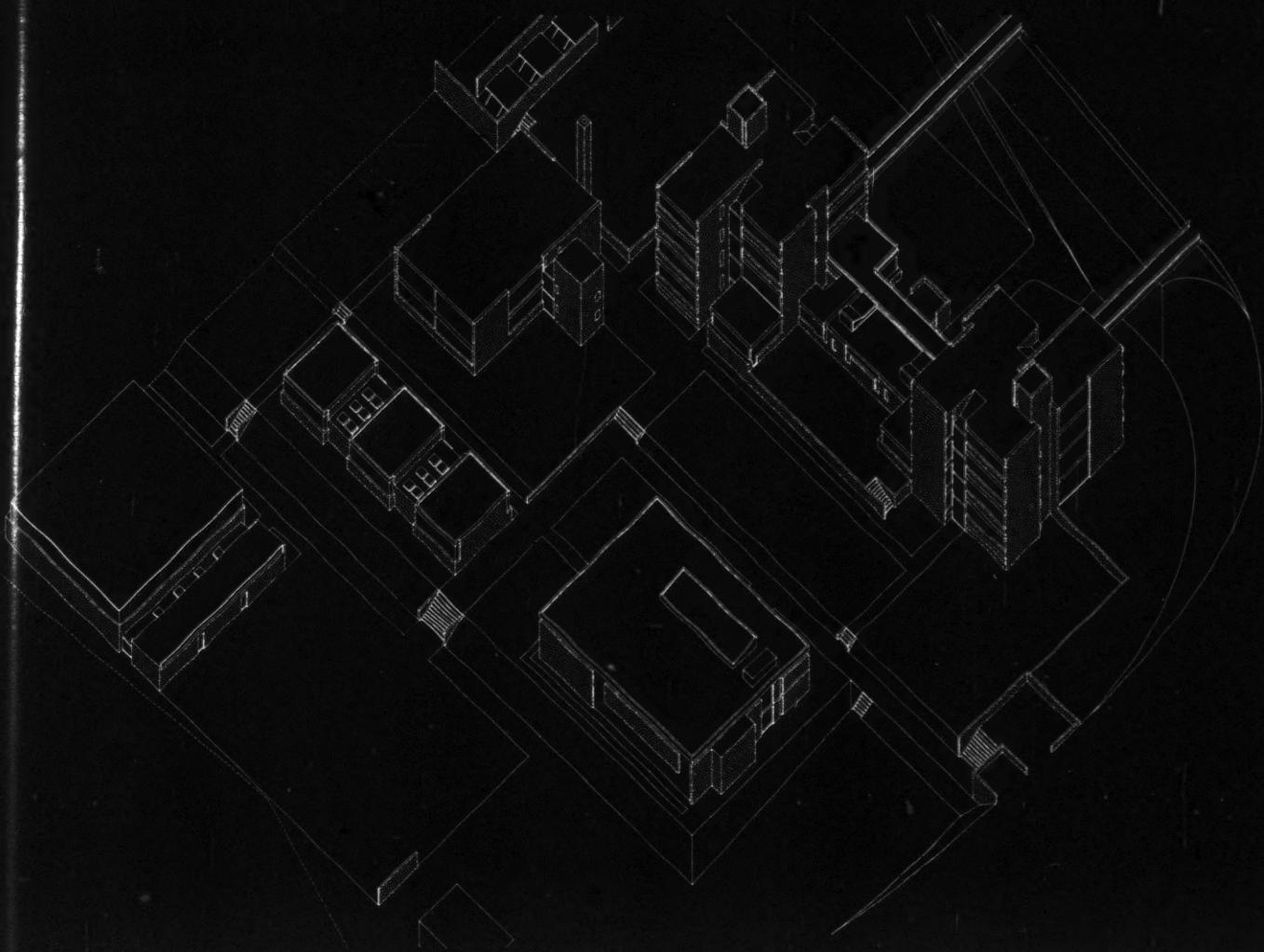
Heating: oil fired low pressure hot water. Force flow heaters in classrooms and assembly, radiators elsewhere.

Sitework: starts early 1961.
 Assistant in charge, Stephen V. Holmes.
 Quantity surveyors, E. C. Harris & Partners.

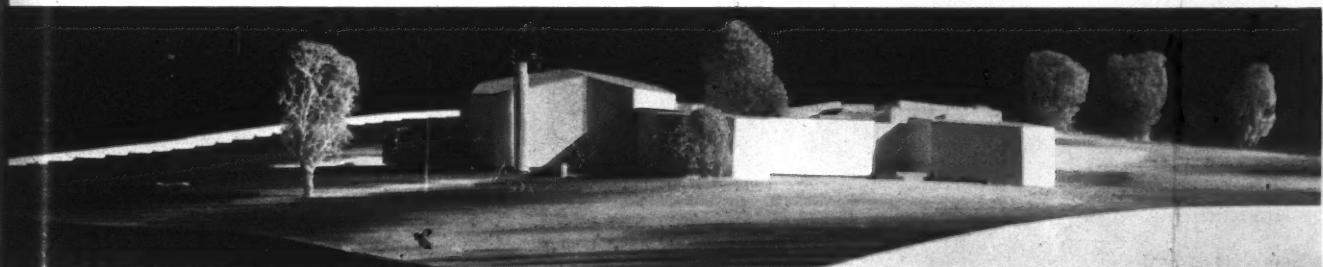




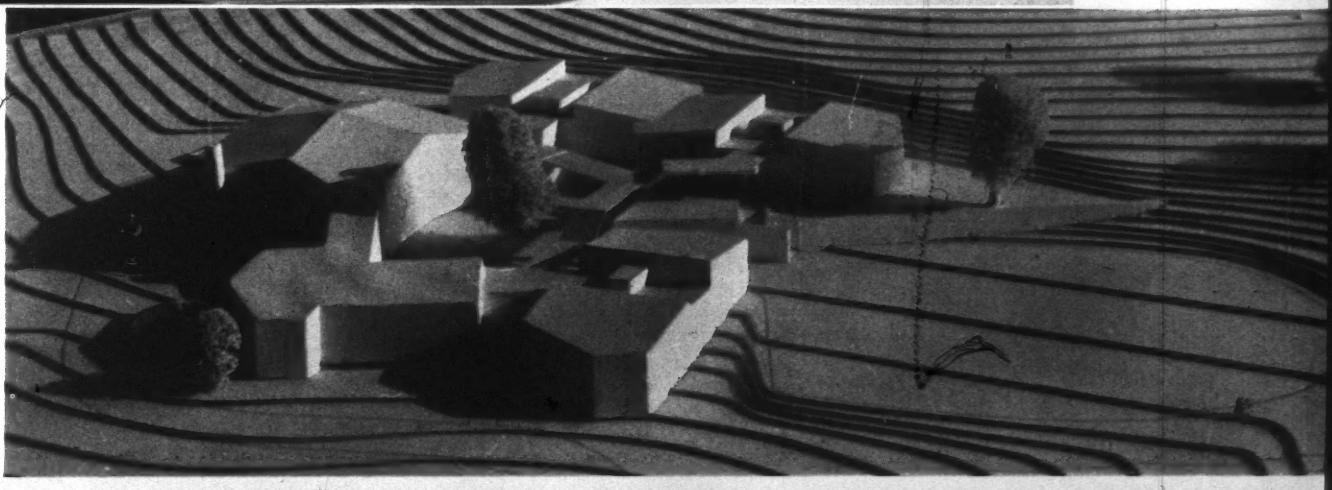




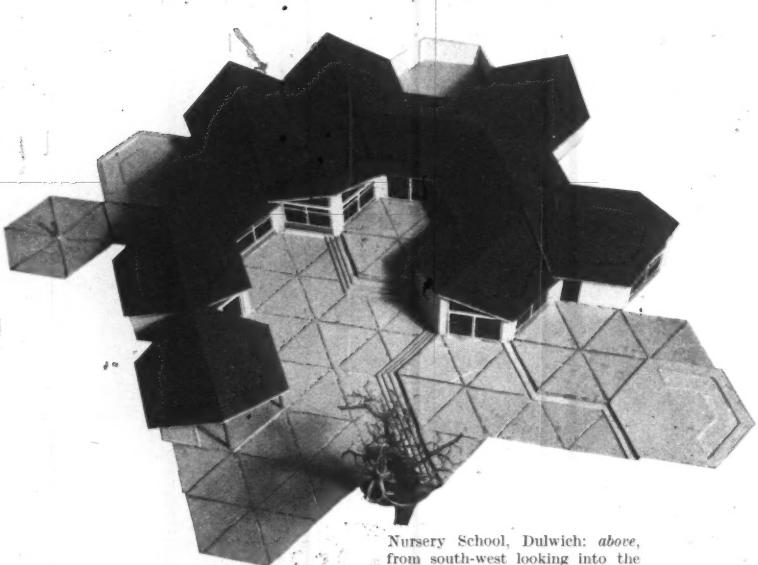
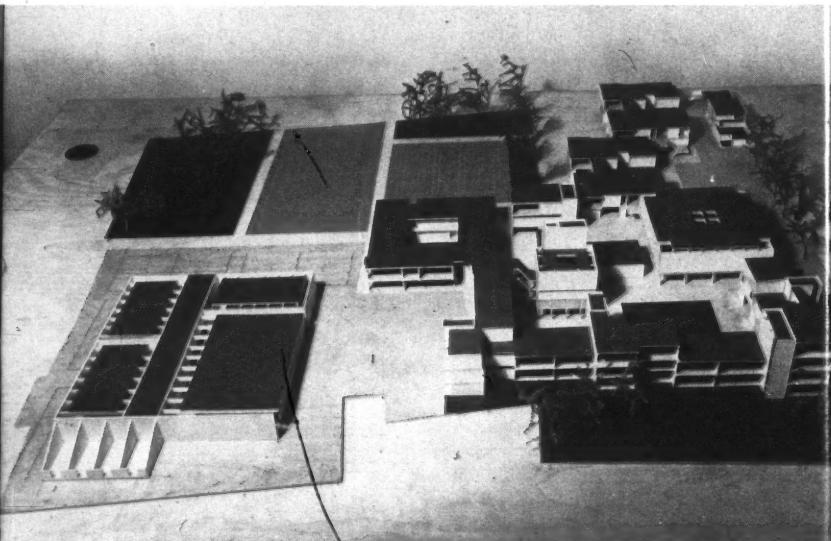
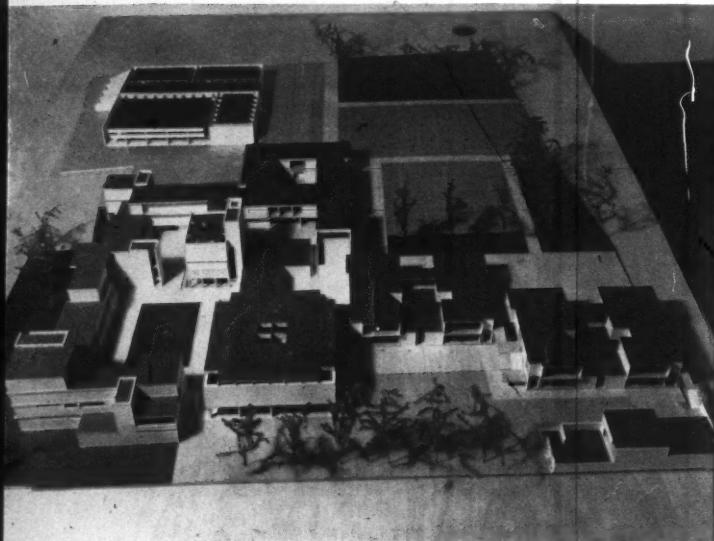
Grammar School, West Bromwich.



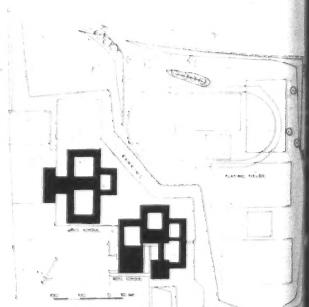
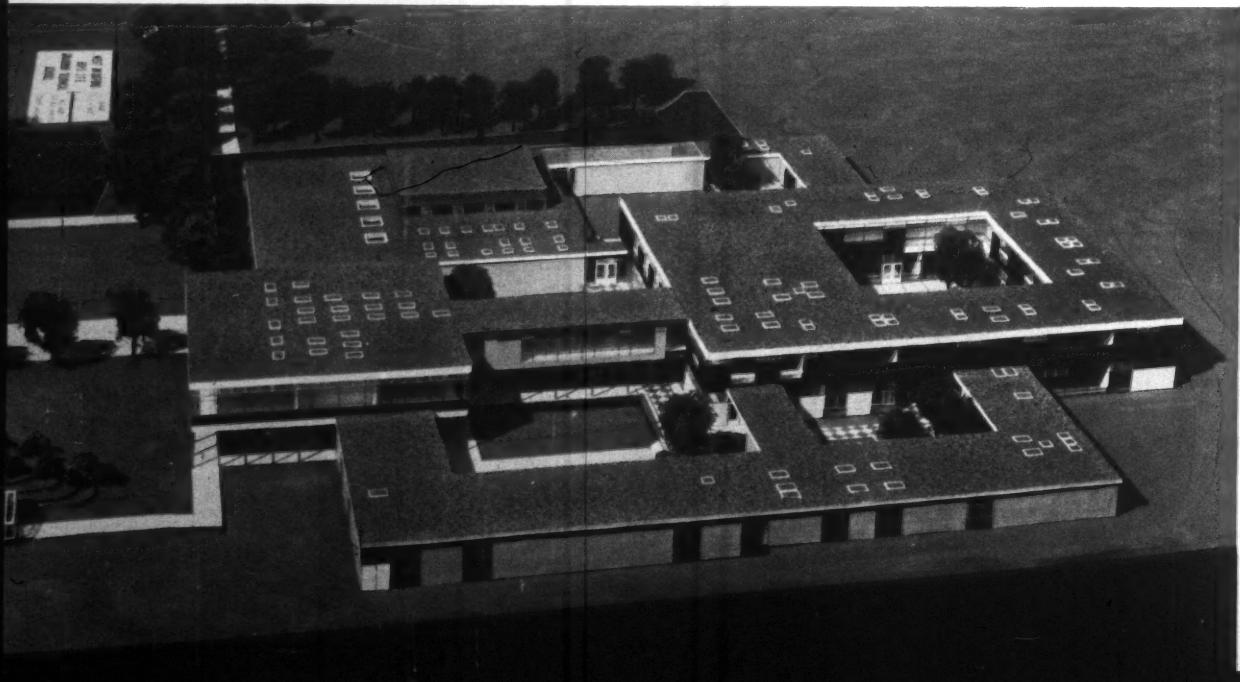
Primary School, West Bromwich: *left*, from the west showing the assembly hall on the left side; *below*, from the entrance side looking up the slope of the hill.



County Secondary School, Lambeth: *left*, from north-east, with the assembly hall and main entrance facing on to Lolland Street at the bottom; *right*, from south-east.



Nursery School, Dulwich: *above*, from south-west looking into the sheltered play space; *right*, from west.



Technical Grammar School, West Bridgford: *above*, site plan showing the position of the future Girls' School; *left*, the Boys' School from west.



County Secondary School, Lambeth

Architects' Co-Partnership

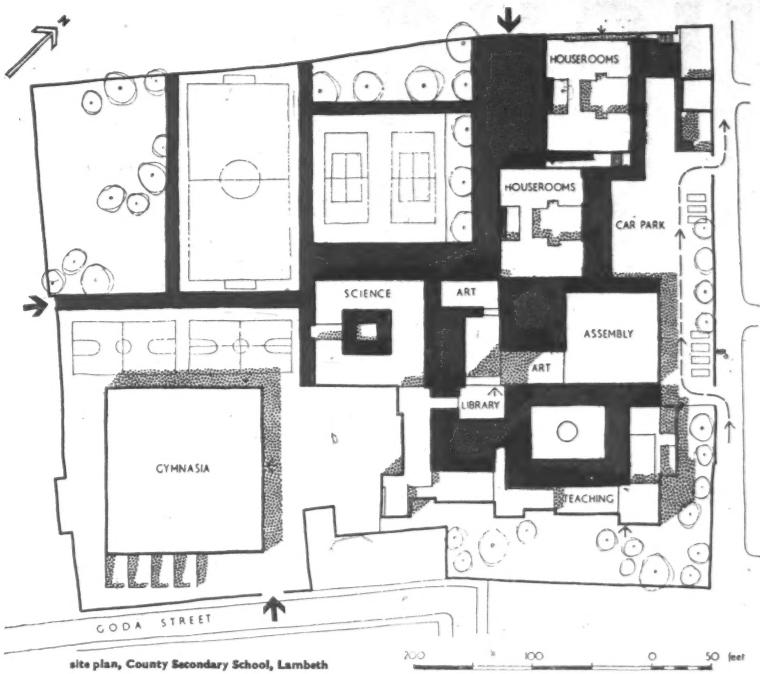
Client: London County Council.

Site: School will be first stage of Comprehensive Redevelopment area

Accommodation: 1,665 boys. Assembly hall at first floor level, with entrance under, faces on to Lppard Street. Library, joined to teaching block at mezzanine level, has two upper galleries over. Planning aimed at breaking down effective size of school by building a series of pavilions around courtyards. Attempts to create informal yet urban atmosphere.

Sitework: expected to start March 1962, completion by June 1964.

Quantity surveyors, Davis, Belfield & Everest. Structural consultants, Ove Arup & Partners. Heating consultants, W. J. Perkins & Partners. Electrical consultants, Chief Engineers Department, LCC.



Schools

Nursery School, Dulwich

Stillman & Eastwick-Field

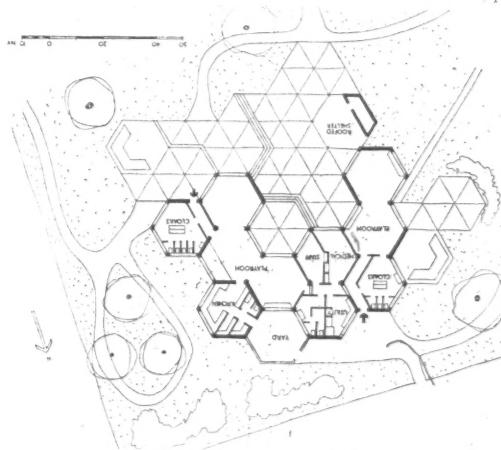
Client: London County Council.

Purpose: nursery education for 40 children full time and two groups of 30 attending alternately morning and afternoons.

Similar school to be built at Roehampton.
Accommodation: full time group has 3-unit playroom, including bedstore which forms a platform, sheltered playspace and cloakroom. Part-time group has 2-unit playroom, sheltered playspace and cloakroom.

Structure and finishes: load bearing, cavity brick walls painted white, reinforced concrete ring beam at eaves level. Timber roof joists boarded top and bottom, covered with blue slates. Timber windows. Floor heating.

**Assistant architect, Michael Plunkett.
Quantity surveyors, Harry Trinick &
Partners.**



ground floor plan, Nursery School, Dulwich

Technical Grammar School, West Bridgford, Nottingham

W. D. Lacey, County Architect

Site: liable to subsidence. School located on flattest part to reduce resistance to sliding when ground subsides.

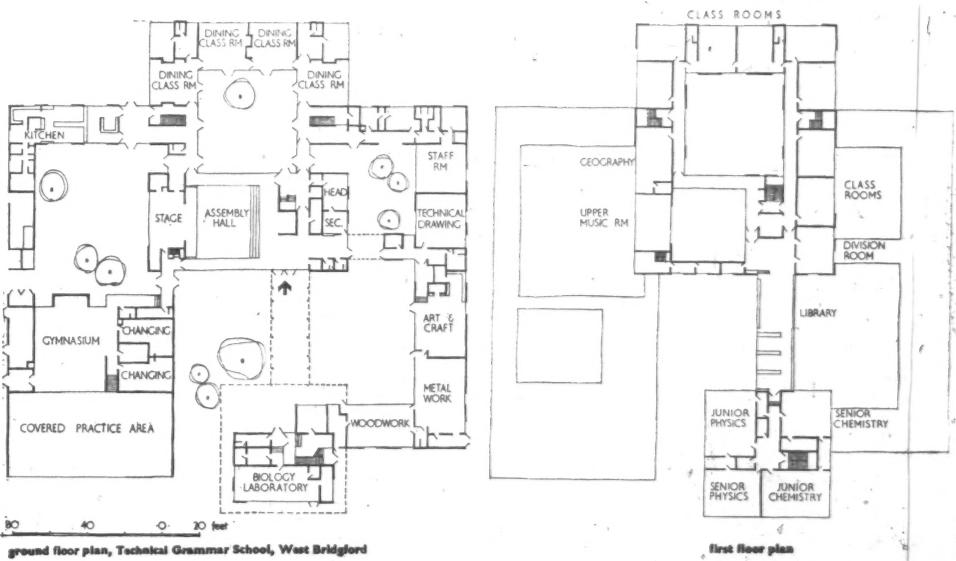
Accommodation: teaching rooms in small blocks around a quadrangle, short circulation routes and easily appreciated relationship with centre of school.

Structure and finishes: CLASP, similar to Exhibition School at Milan Triennale.

Sitework: Boys' School started March 1960, completion by August 1961.

Deputy County Architect, H. T. Swain.
Group architect, L. H. Blockley. Job

architects, Alan Goodman and John Hague. Chief quantity surveyor, J. Scott. Job quantity surveyor, J. Marshall. Clerk of works, J. Dawson.



HOUSING

Housing, Rise Farm, Nottingham

Architects Design Group; Gordon Graham, Robert Cullen, John Pike, Rex Savidge

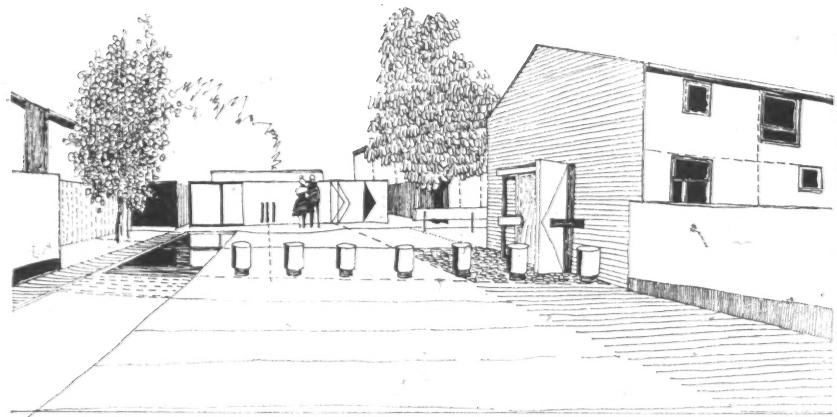
Site: 183 acres. Ten minutes from city by car.
Accommodation: 1,450 dwellings.
Comprehensive development by private company. Mainly two-storey houses with gardens but some flats, maisonettes and three-storey houses included. Centre within quarter of a mile of most dwellings. Sports facilities, children's play areas, corner shops, post boxes, etc., provided.

shops, post boxes, etc., provided.
Attempt to achieve identity and direction
by creating squares and places.

Concentration of dwellings to contrast with open landscaped areas, giving surprise, variety and character. Landscaping provides screening, insulation and separation of various groups of houses. Each dwelling has a garage, some of the houses have two. 75 per cent off-street parking—see frontispiece, page 8.

Finishes: low maintenance traditional.
Sitework: 50 house pilot scheme starts

September 1961.
Executive partner, Robert Cullen. Assistant,
Peter Spring. Consultant architect, Eric
Lyons. Consultant engineers, R. M. Finch
and J. Brown.



1a
850 sq. ft.
Ground floor:
dining, kitchen,
living. First floor:
2 double, 1 single
bedrooms,
bathroom.
Entrance from
north, east or
west.

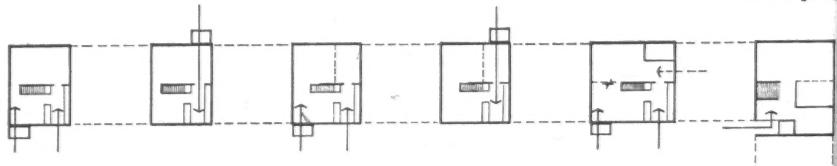
1b
850 sq. ft.
Ground floor:
dining, kitchen,
living. First floor
2 double, 1 single
bedrooms,
bathroom.
Entrance from
south.

2a
 930 sq. ft.
 Ground floor:
 dining, kitchen,
 living (study or
 playroom). First
 floor: 2 double,
 1 single bedrooms,
 bathroom and
 separate w.c.
 Entrance from
 north, east or
 west.

2b
 930 sq. ft.
Ground floor:
 dining, kitchen,
 living (study
 or playroom).
First floor:
 2 double, 1 single
 bedrooms,
 bathroom and
 separate w.c.
 Entrance from
 south.

3
1,152 sq. ft.
Ground floor:
living, dining,
kitchen, breakfast
room, utility room
and w.c. **First**
floor: 3 double,
1 single bedrooms
bathroom and
separate w.c.
Entrance from
front or side.

4
1,240 sq. ft.
Ground floor:
hall, cloaks with
w.c. and wash
basin, living
room, lounge.
First floor:
4 double
bedrooms,
bathroom and
separate w.c.
Entrance from
corner or garden.



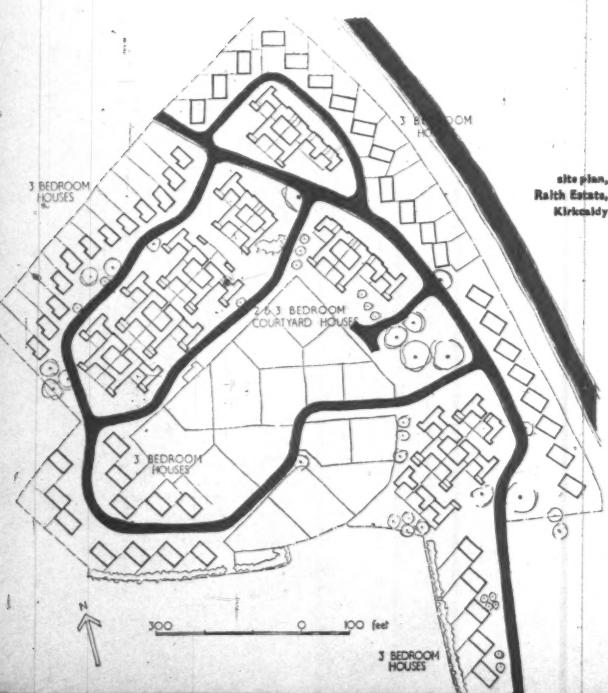
Housing, Raith Estate, Kirkcaldy

Michael Laird

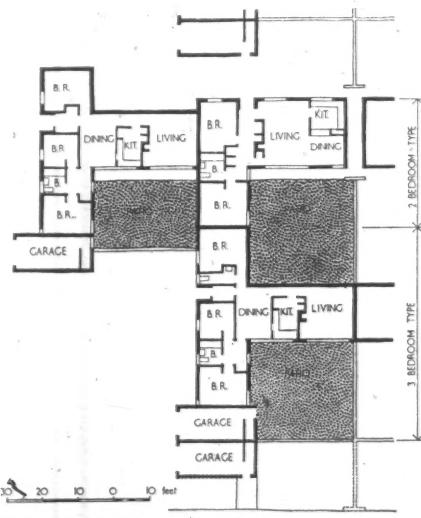
Client: Raith Housing Estate Ltd.
Site: parkland with many specimen trees.
Accommodation: private gardens, garage and 2 parking places to each house. Courtyard houses, two- and three-bedroom. Four-bedroom cottage types vary in size. Three- and four-bedroom houses with pitched roofs and around periphery. Internal planning flexible allowing various arrangements.

Sitework: started May 1960, completion by May 1962.

Assistant architect, Douglas Laird.



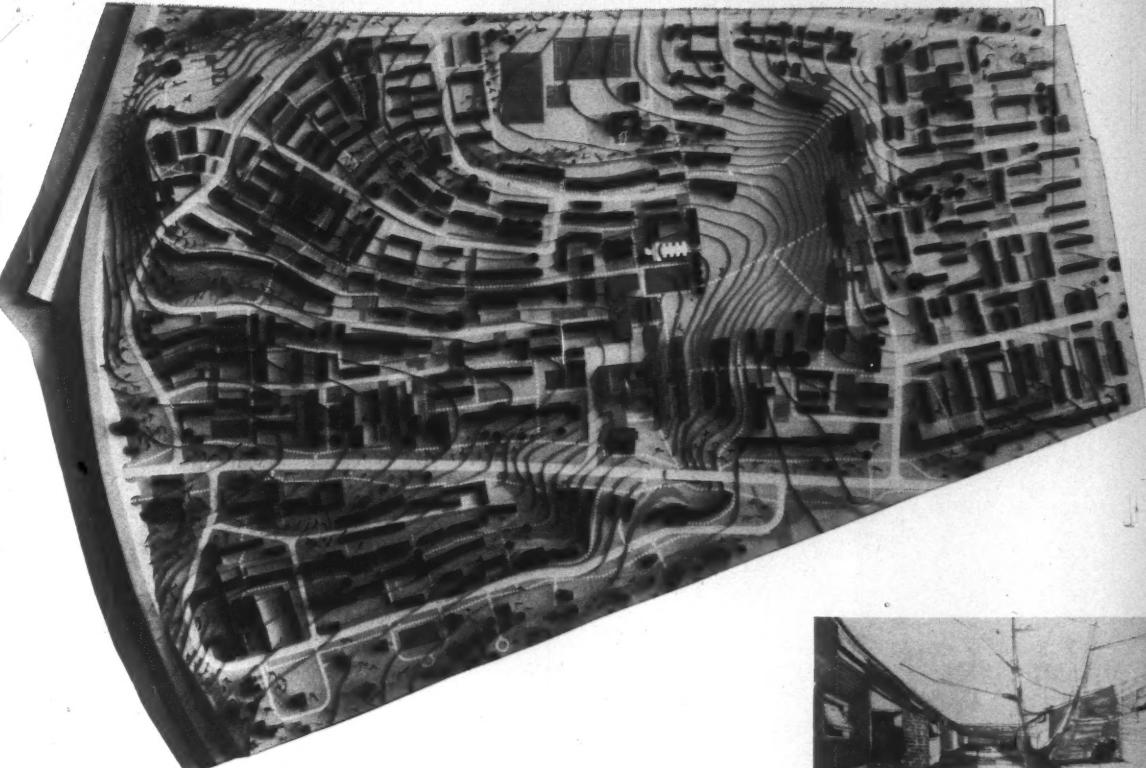
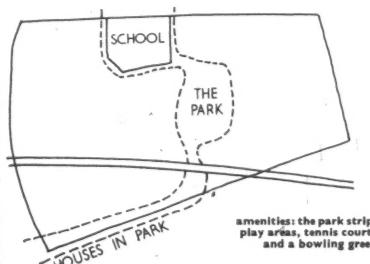
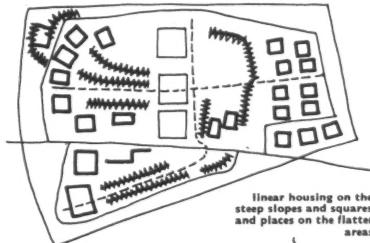
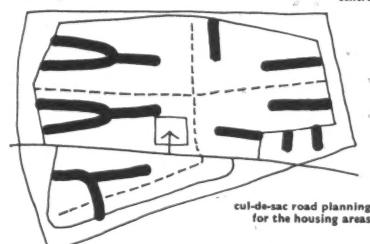
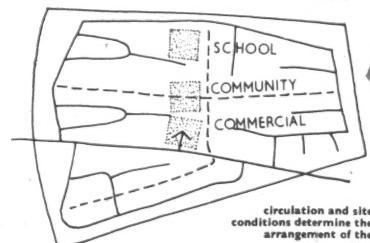
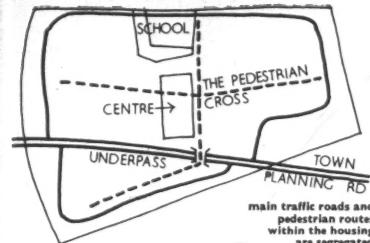
site plan,
Ralh Estate,



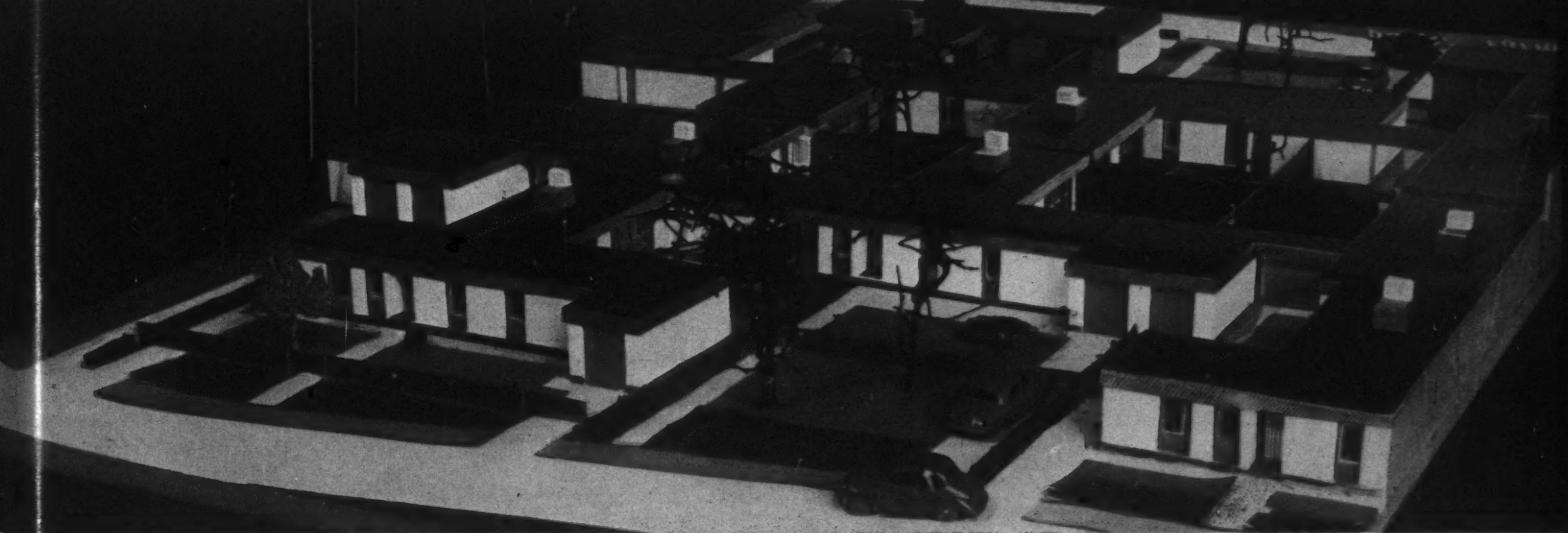
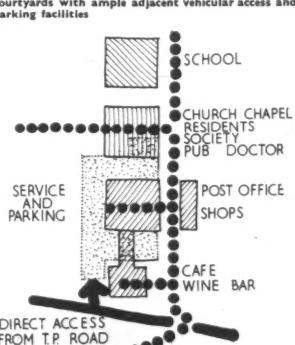
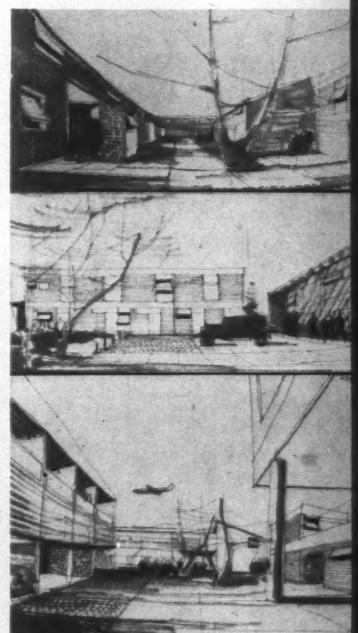
courtyard houses plans, Ralfe Estate, Kirkcaldy



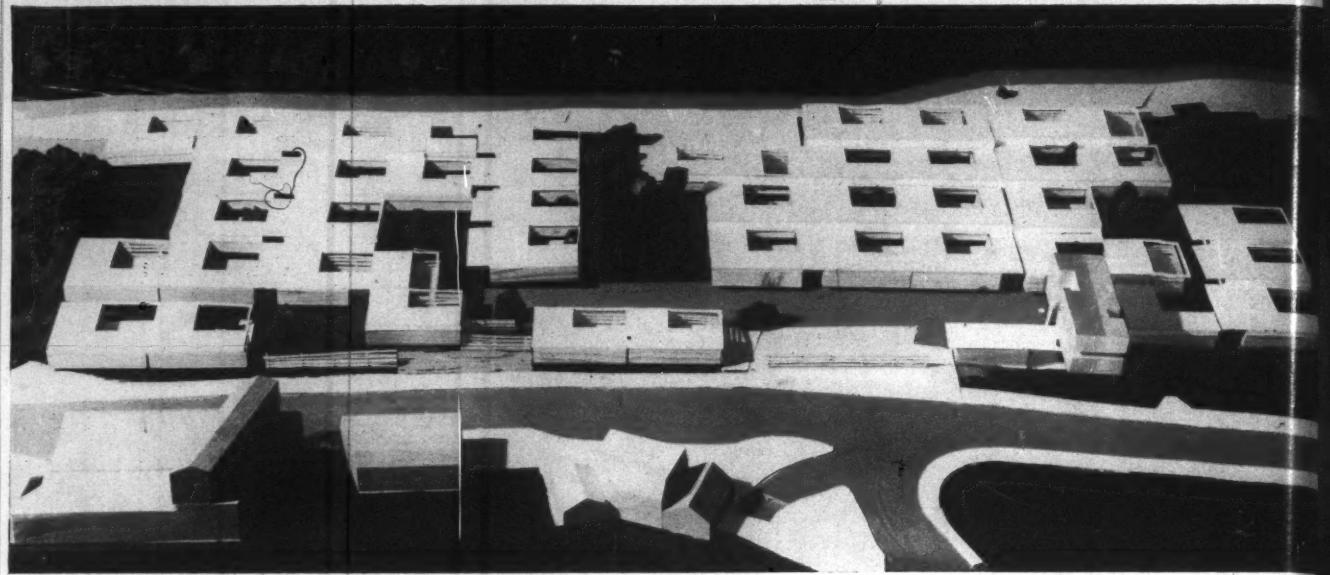




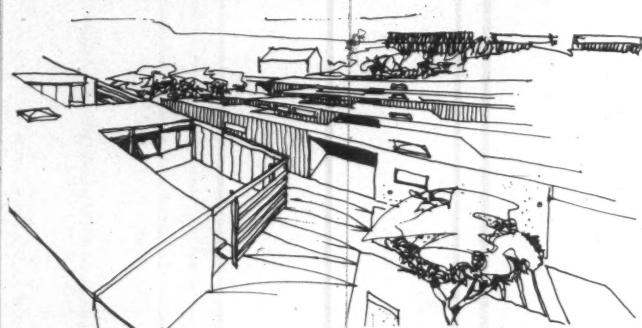
Housing, Risefarm, Nottingham: *above*, site layout with pedestrian routes dotted; *below*, from the west showing the centre with the park and maisonettes beyond; *right*, three views of the housing and shops.



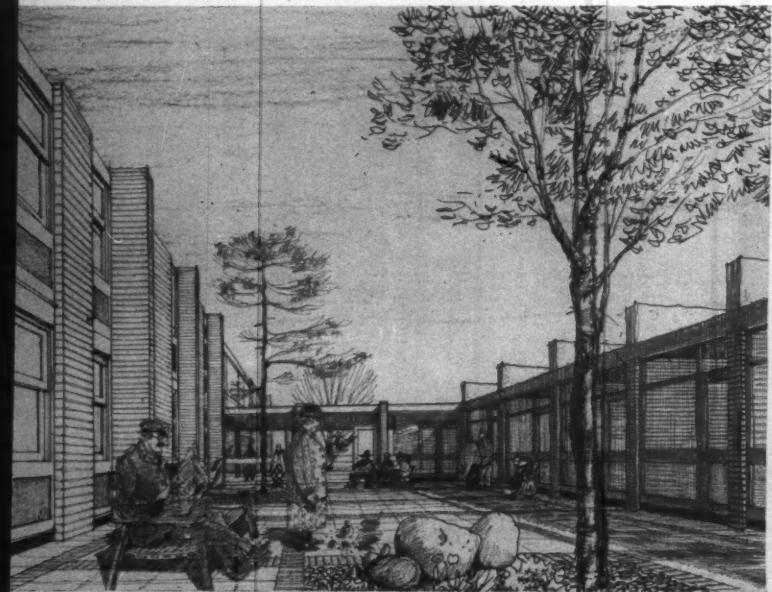
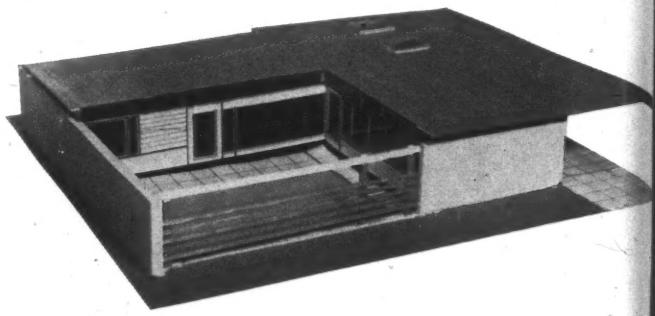
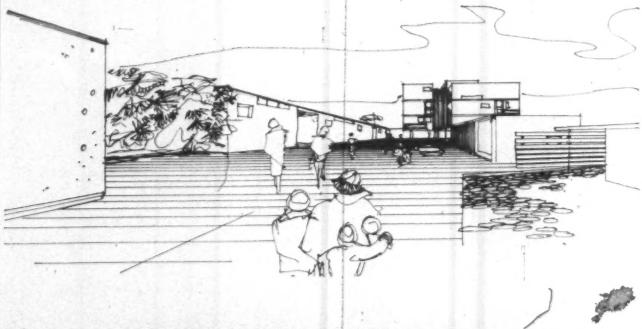
Housing, Ralith Estate, Kirkcaldy.



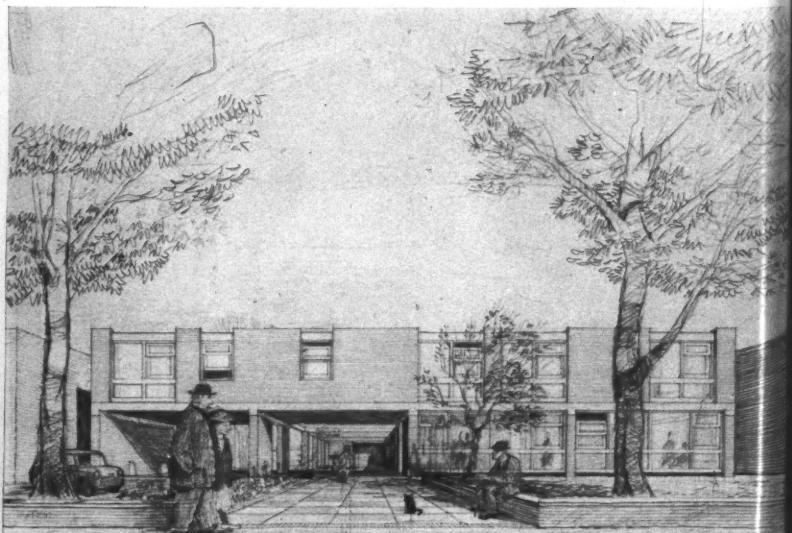
Housing, Prestonpans: *above*, the whole scheme from the north; *below*, courtyard house showing the roof overhang covering the pedestrian passage to the right.

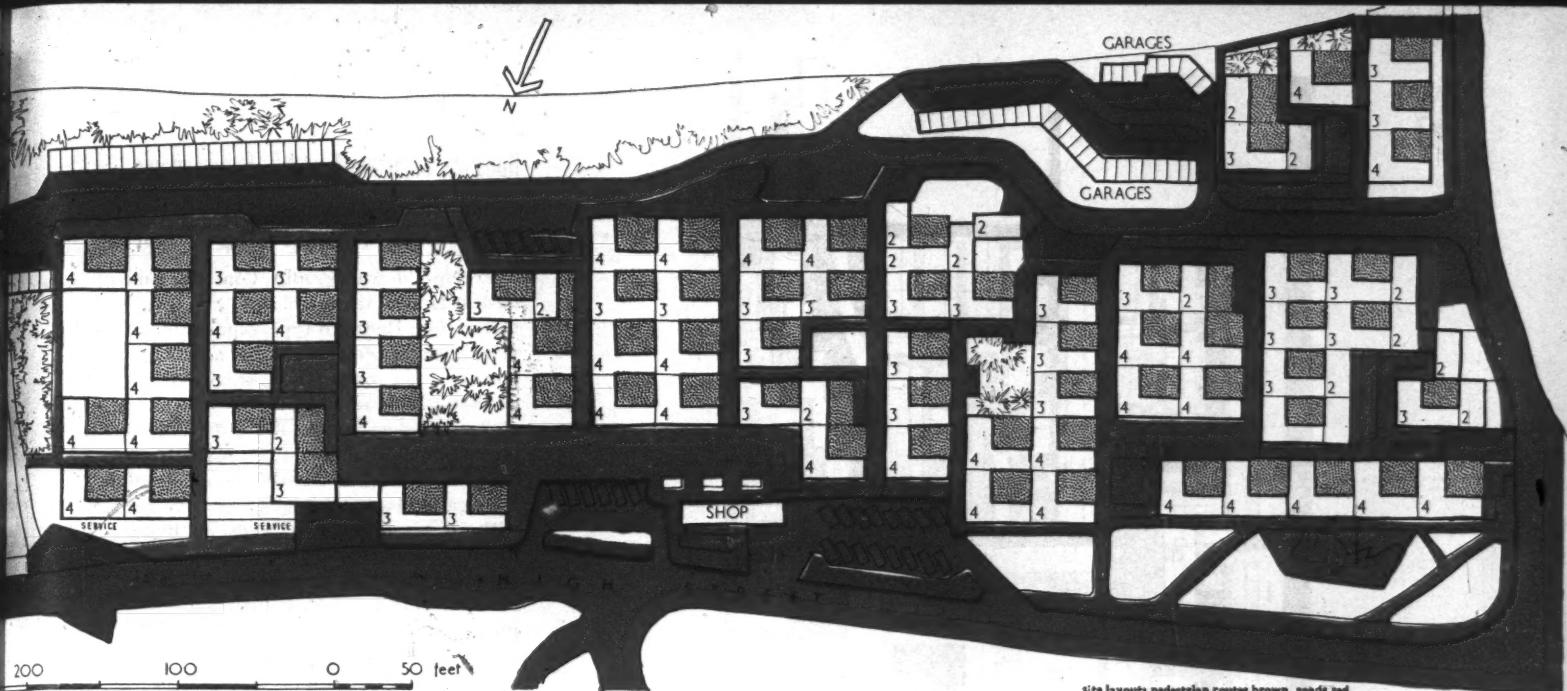


Above, a covered pedestrian passage; *below*, looking west along the shopping area.



Old People's Home, Lewisham: *left*, an internal courtyard; *right*, the entrance.





Housing, Prestonpans

Housing Research Unit, under the direction of Professor Robert H. Matthew

Client: East Lothian County Council.
Site: faces north across Firth of Forth. Very exposed, 10 deg. slope down to shore.
Accommodation: courtyard houses in dense groups, 20.8 per acre. Half of tenants will be miners from surrounding areas. Houses to some extent experimental. Living room, conventional open plan, with entrance hall designed to serve as annexe for hobbies or play. Attempt to satisfy demand for more varied living space and observed trend of parents' retreat to bedroom 2. Bedroom 1 is next to living room as possible further annexe or for children's nursery. It could become a bed-sitter for parents with living room as a family common room when the

children grow up. Similarly, bedrooms 2 and 8 could be children's bedrooms, young people's flat or parents' private suite. All rooms, except bedroom 3, have large windows to courtyard and face the sun. Arrangement gives best lighting at this density on a northern slope. Kitchens and bathrooms back to back for economy. Narrow pedestrian streets give climatic protection, cars can enter only on privilege.

Structure and finishes: brick walls, lightweight precast concrete plank roofs. *In situ* concrete floors. Customary finishes in living room may be omitted.

Heating: electric coils in floors.

Sitework: starts spring 1961.

Director of research, F. R. Stevenson. Job architect, J. A. Gray. Assistant, A. Zammit, seconded for one year by Government of Malta. Scheme designed in collaboration with county officials. County architect, D. Livingstone. Planning officer, F. P. Tindall. Sanitary inspector, J. C. Gibson.

Old People's Home, Lewisham

Hubert Bennett, Architect, London County Council

Client: Welfare Committee, London County Council.

Site: in the grounds of Ladywell Lodge.

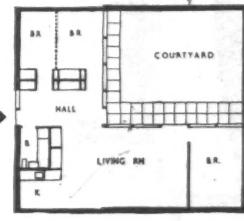
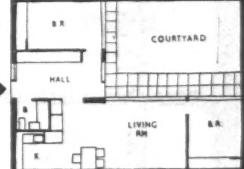
Accommodation: 120 aged and four staff. All rooms planned for wheel chair access. Bedrooms 80 ft. maximum distance from lifts.

Structure and finishes: load bearing brick cross walls, insitu reinforced concrete slabs. Single storey, brick piers, reinforced concrete beams, timber roofs, painted softwood windows with sliding sashes.

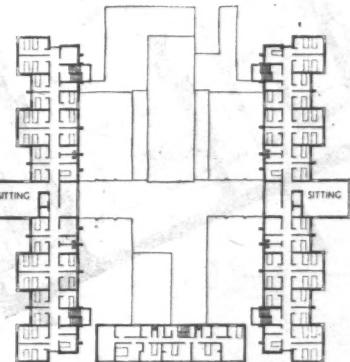
Sitework: expected to start March 1961, completion by June 1962.

Deputy architect to the Council, F. G. West. Senior architect, General Division, David Jenkin. Group leader, J. J. Pace. Job architect, R. R. Martin.

plans of courtyard houses

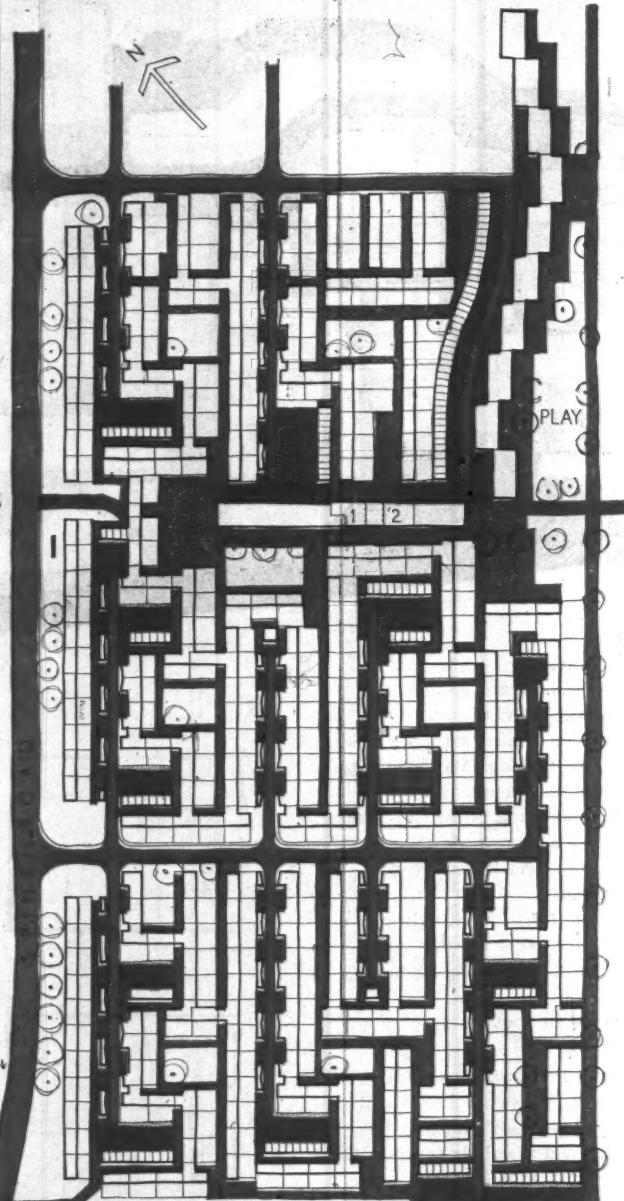


ground floor plan

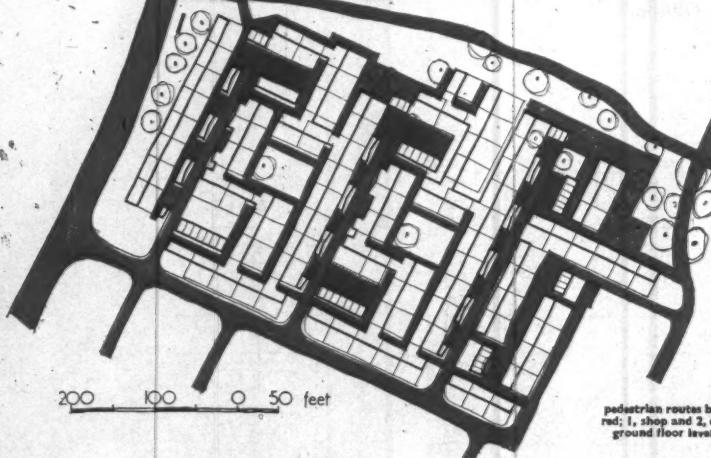


1st floor plan

UNDERPASS



UNDERPASS



sites layout:
red; 1, shop and 2, clubroom at
ground floor level in the four-
storey flats

terrace houses, typical south aspect elevation

Housing, Carbrain 1 and 2, Cumbernauld

Cumbernauld Development
Corporation, Architect's Department

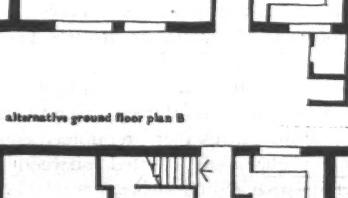
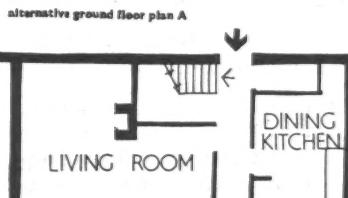
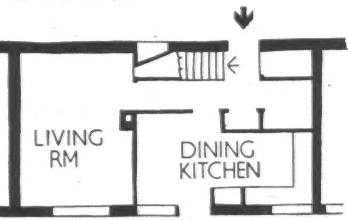
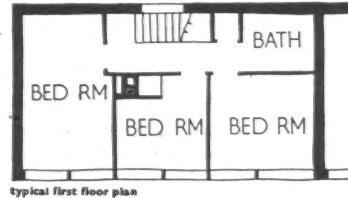
Site: slopes down to south. Contains some of flattest land in the town.

Circulation: Radburn type, segregation of vehicles and pedestrians. Dual access to houses, either road, garage, service or pedestrian, communal, play.

Accommodation: groups of 800 dwellings focus on shops, clubroom and town footpaths which are identified by blocks of flats. All dwellings have garages and three quarters have gardens with full height fences or walls. All living rooms, bedrooms and gardens face the sun. Standard shell and core but ground floor arrangements variable. Fourth bedroom provided over pends. Extra room can be added over individual garages when they are attached to north face of houses. Wide frontage and blind non aspect wall allow close spacing of terraces. Folded to give compact footpath layout, squares and play areas. Four-storey flats have garages under. Drying room opens on to recessed balconies.

Structure and finishes: roughcast brickwork. Flat felt roofs.

Sitework: starts March 1961, completion after two years.



20 10 0 10 feet

Housing, Seafar 2, Cumbernauld

Cumbernauld Development

Corporation, Architect's Department

Site: uniform 1 in 7 slope to north. Defined by valley underpasses at north-east and south-west and by steep slope to north-west. Divided by tree belt. Fine views to north-west.

Circulation: roads diagonal to contours or follow them. Reduced to minimum required to service houses and garages. Pedestrian and play freedom within site.

Accommodation: 147 dwellings. Any combination of rooms is possible within structure. Mainly two- and three-bedroom split level houses. Living on first floor because of low sun angle. Roofs designed to give least possible overshadowing. No gardens due to slope. Small spaces and enclosing walls to give shelter.

Structure and finishes: rendered brickwork, felt roofs. Concrete floors.

Services: electric floor warming in living rooms. Drying cabinets, incinerators built in.

Sitework: Started late 1960, completion by 1962.



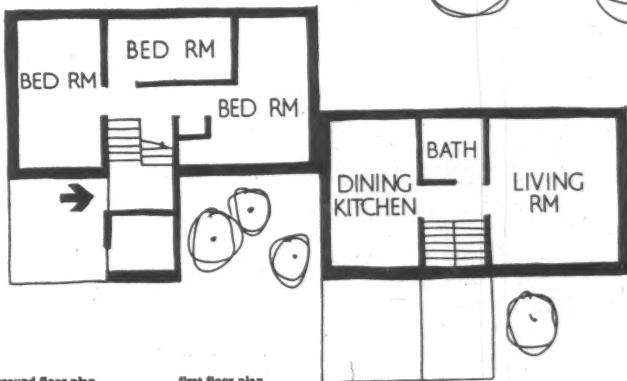
Housing

Pedestrian access to the split level houses.



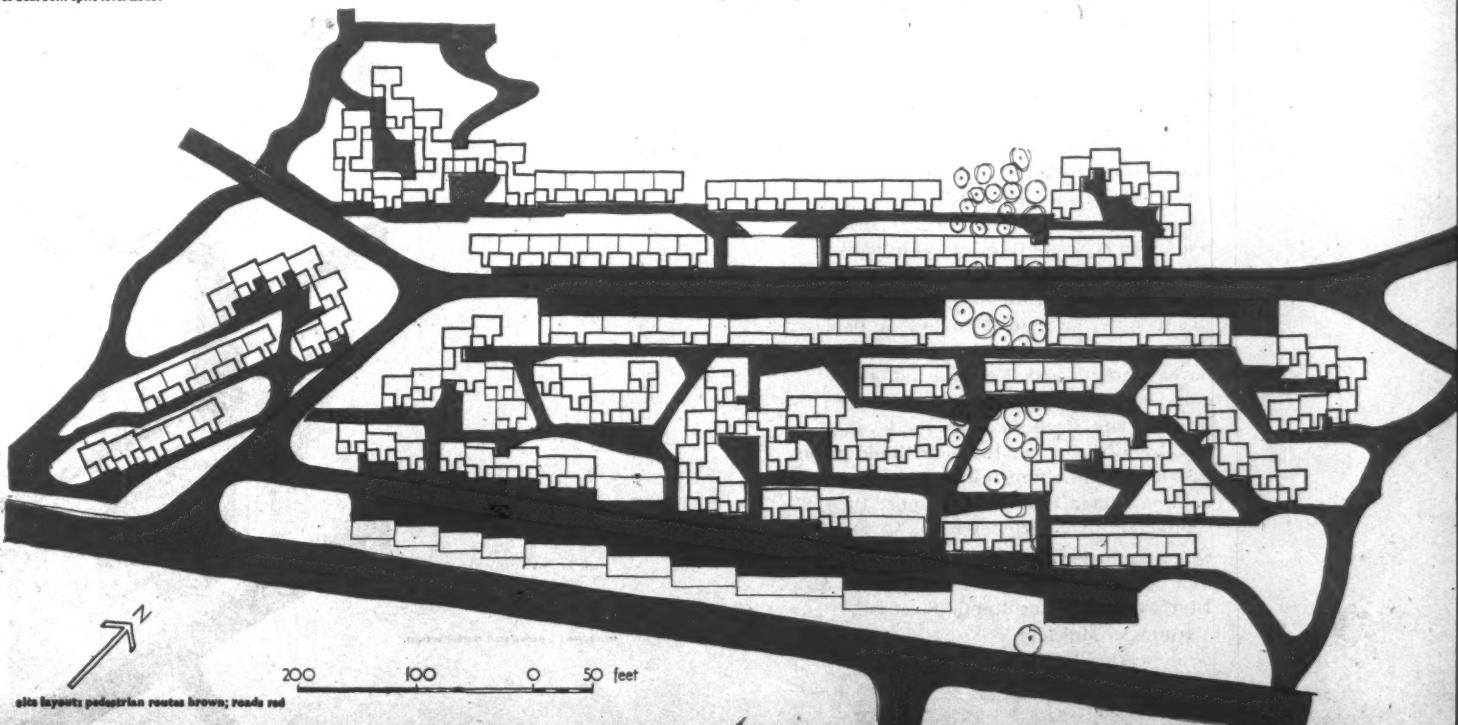
section

three-bedroom split level house



ground floor plan

first floor plan



site layout; pedestrian routes brown; roads red

Luxury Flats, Campden Hill, Kensington

Douglas Stephen & Partners

Client: Ross Hammond & Co.

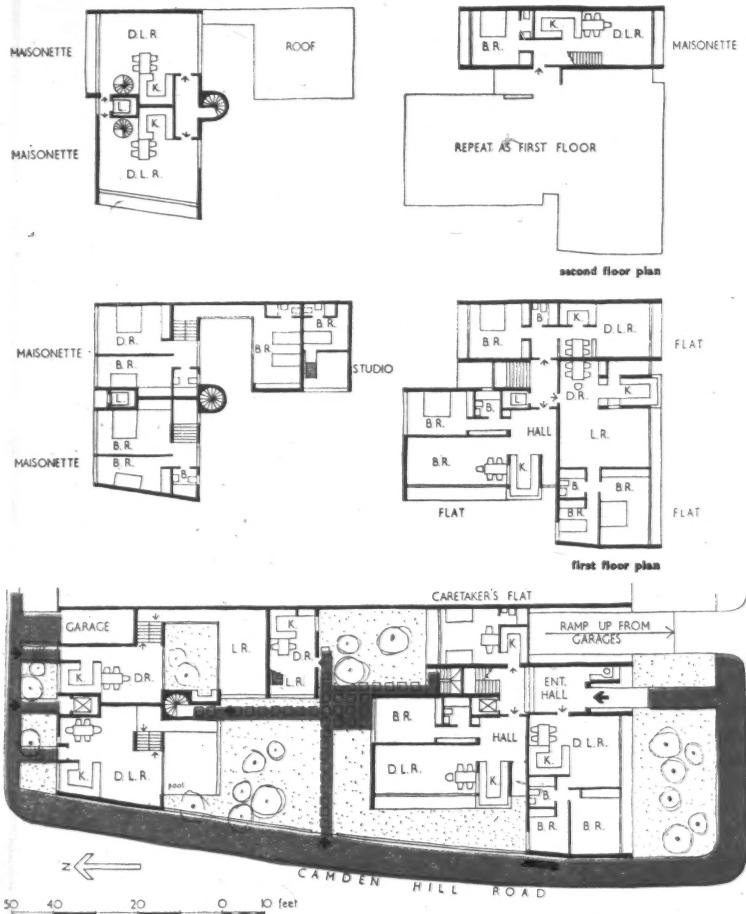
Accommodation: 5-storey block contains four 3-room, five 2-room flats, one 4-room maisonette, one 5-room penthouse. 4-storey block contains one 8-room maisonette, two 2-room studio maisonettes and one 5-room maisonette with ground-floor patio off living room, and separate garage. Space between blocks to be developed as communal gardens. Parking for 15 cars in basement.

Structure and finishes: reinforced concrete frame, all solid parts faced with mosaic or aggregate exposed. Balcony fronts in thick glass.

Services: Air conditioning

Sitework: starts March 1961.

Associate architect, Panos Kytheros. Assistant architect, Peter Stonebridge. Consulting engineers, R. J. Crocker & Associates.



Housing, Leith Fort, Edinburgh

Shaw Stewart, Baikie & Perry

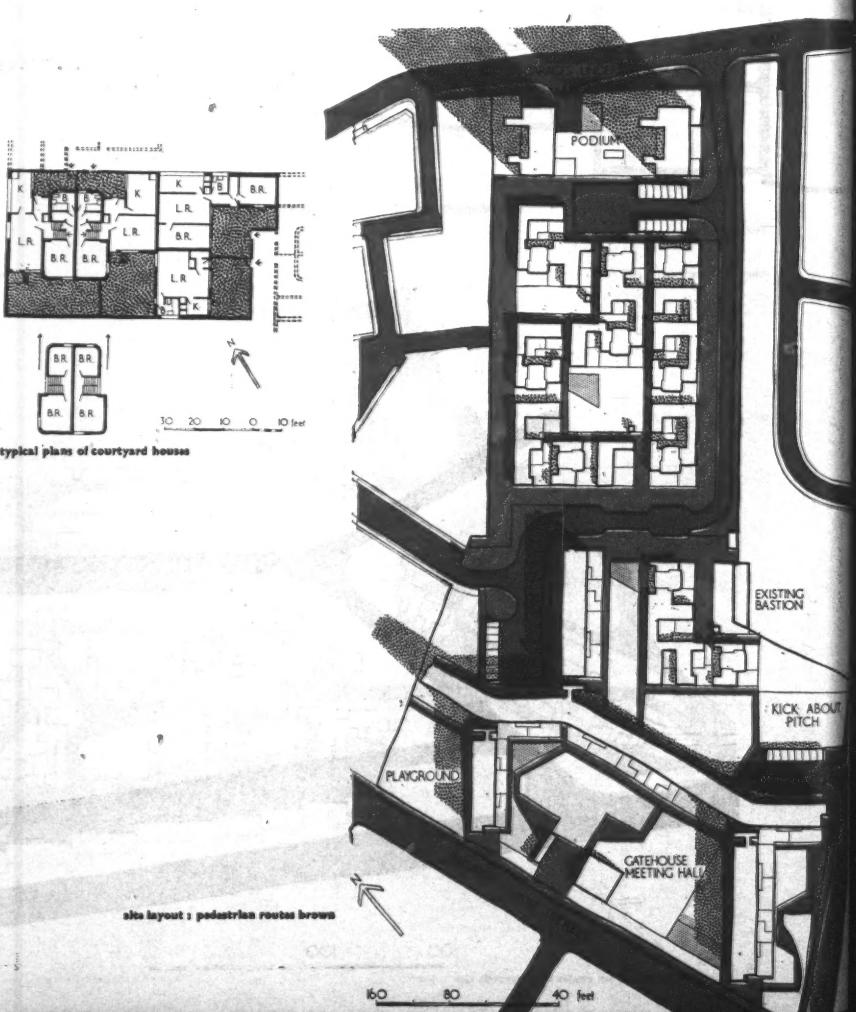
Client: Edinburgh Corporation.

Accommodation: stage one; 357 dwellings. 21-storey blocks connected by podium with views overlooking Firth of Forth. Shops and 38 garages at ground level. Launderettes and halls at podium level. Flats in interlocking three-storey units, four at access level, two above and two below. Drying areas at roof level. Seven-storey blocks; houses with gardens at ground level, three-storey units over with wide access balconies at middle levels. Launderettes at junctions of blocks. Courtyard houses; basic four-dwelling units repeated.

Structure and finishes: tall blocks, fairfaced reinforced concrete frame. Clad in light coloured storey height concrete panels, cast in smooth moulds, window holes preformed, ribs on outer face. Steel windows in panels and varnished softwood behind balconies. Seven-storey blocks, load bearing brick cross walls, precast concrete edge beams, *in situ* floors. Facings, at ground level 2 ft. by 6 ft. concrete blocks with old stone cast in, off white flint bricks at upper levels.

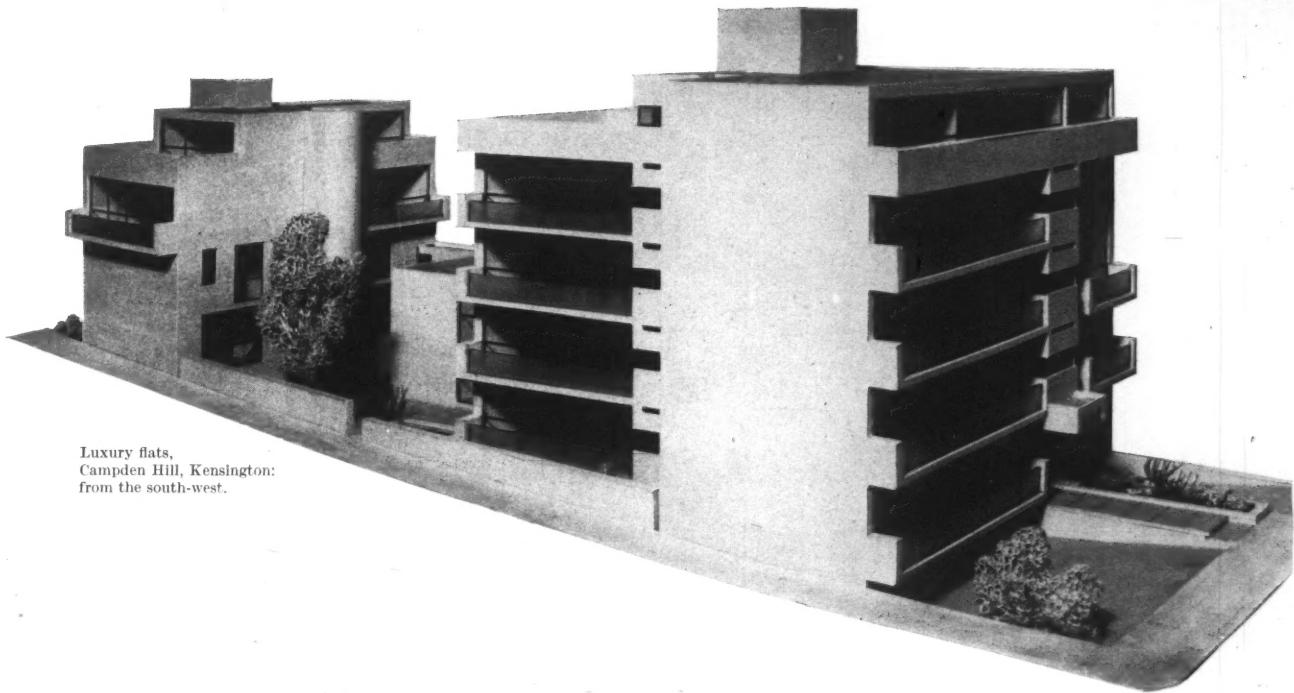
Sitework: stage 1 started December 1960, completion by November 1963.

Quantity surveyors, Jas. D. Gibson & Simpson. Structural consultants, Blyth & Blyth. Services consultants, Steensen, Varming & Mulcahy.







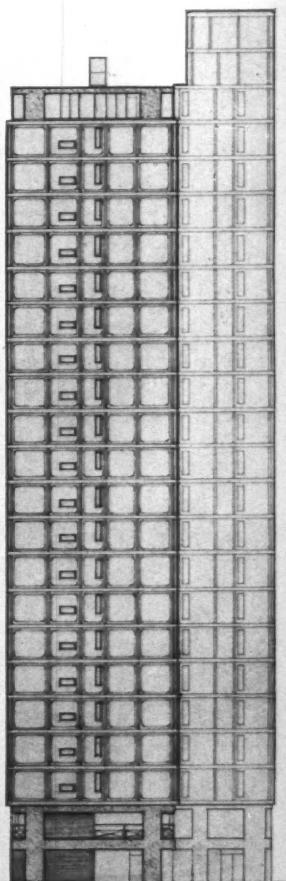
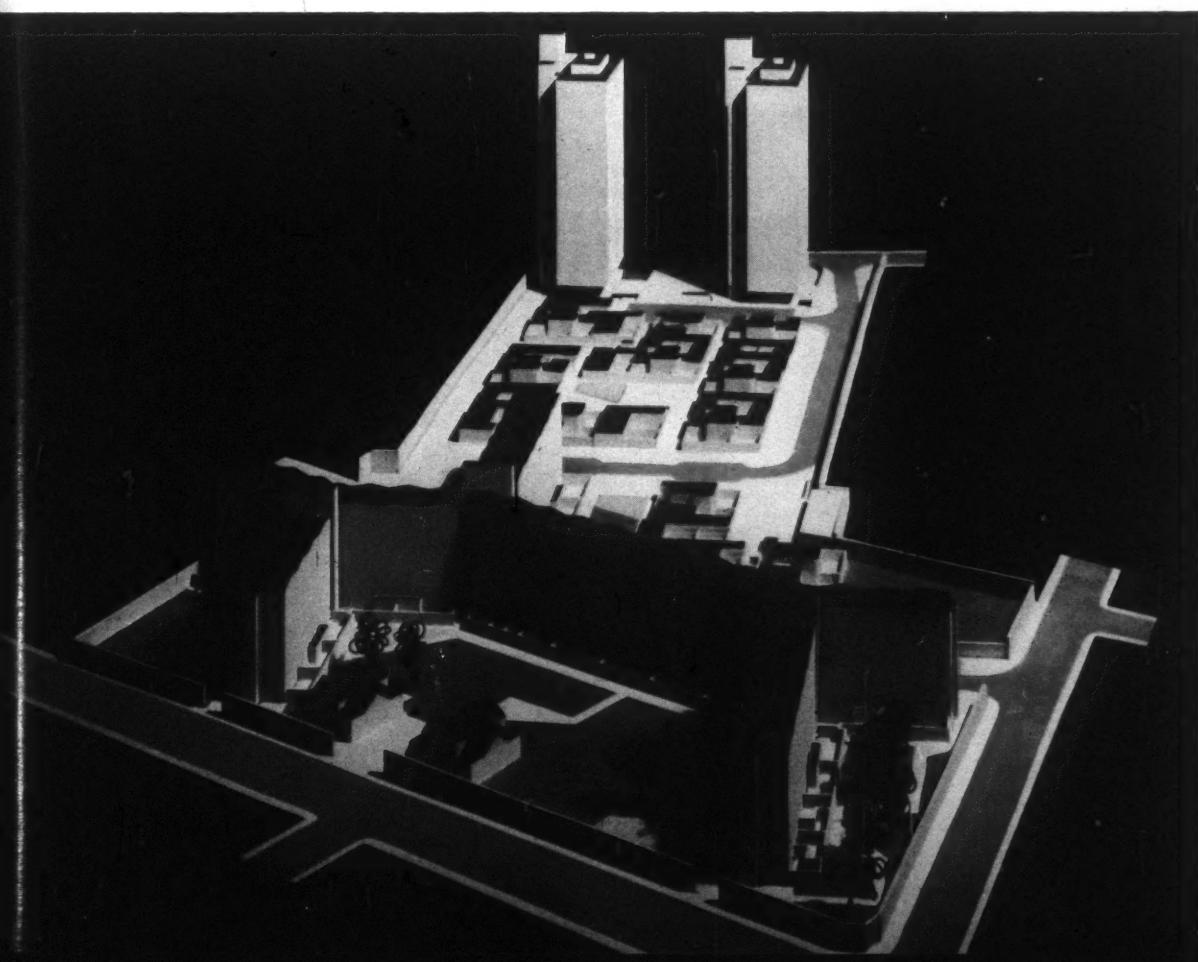
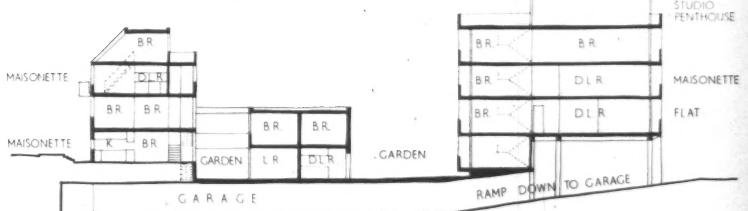


Luxury flats,
Campden Hill, Kensington:
from the south-west.



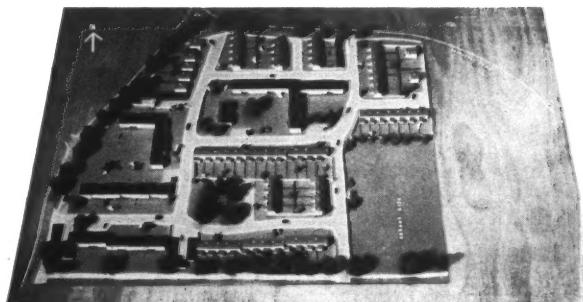
elevation to Campden Hill Road

longitudinal section

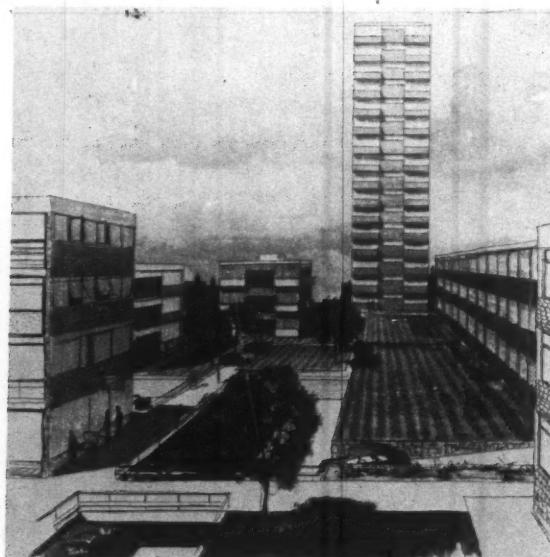


north elevation of 21-storey block

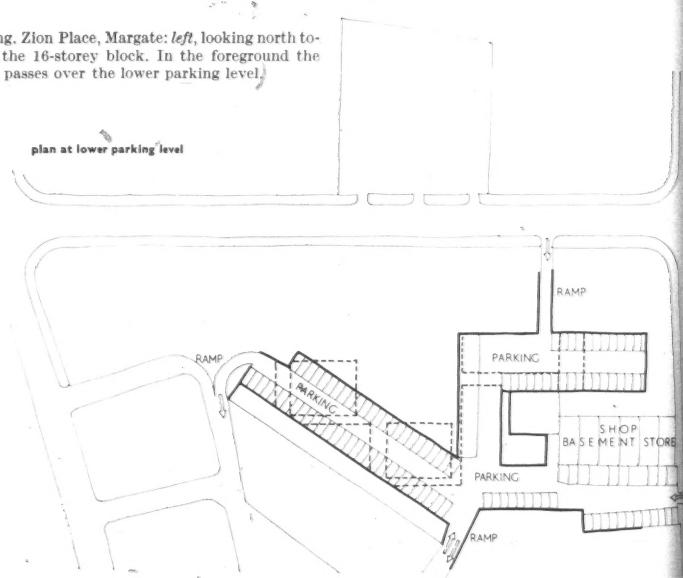
Housing, Leith Fort, Edinburgh



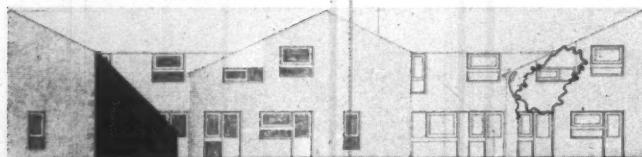
Housing, Frenchay Park, Bristol: *left*, two-storey terrace houses with ground floor garages; *above*, layout.



Housing, Zion Place, Margate: *left*, looking north towards the 16-storey block. In the foreground the bridge passes over the lower parking level.

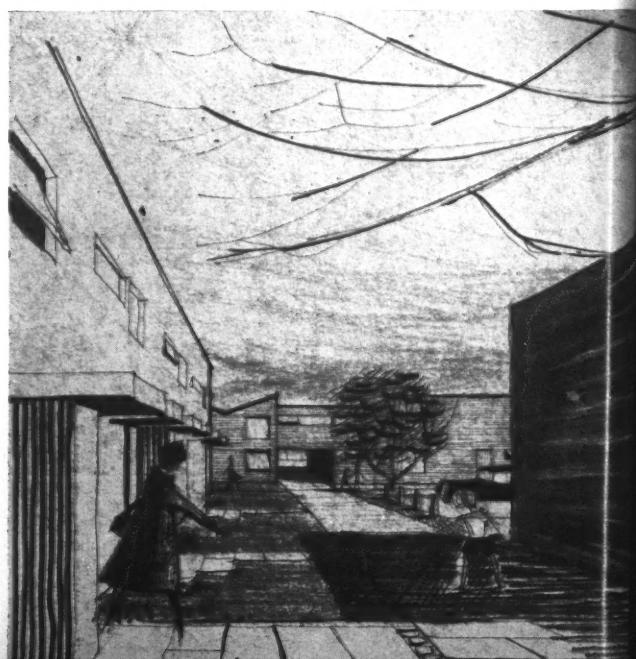


2 bedroom type 3 bedroom type
front elevation of Harlow terrace houses



2 bedroom type 3 bedroom type
rear elevation of Harlow terrace houses

Housing, Harlow: *right*, a pedestrian route with grouped parking on the right.





Housing, Frenchay Park, Bristol

Whicheloe & Macfarlane

Client: W. & D. Malpass.

Site: parkland with mature trees on perimeter. Main roads along two sides.

Accommodation: 65 houses, mainly four-bedroom types, garages built in, open front gardens, screened private rear gardens. 67 flats, two and three-bedroom types, area around landscaped. Each flat has garage close to the block. Existing trees preserved, scheme for planting to provide continuity. Small group of shops in centre.

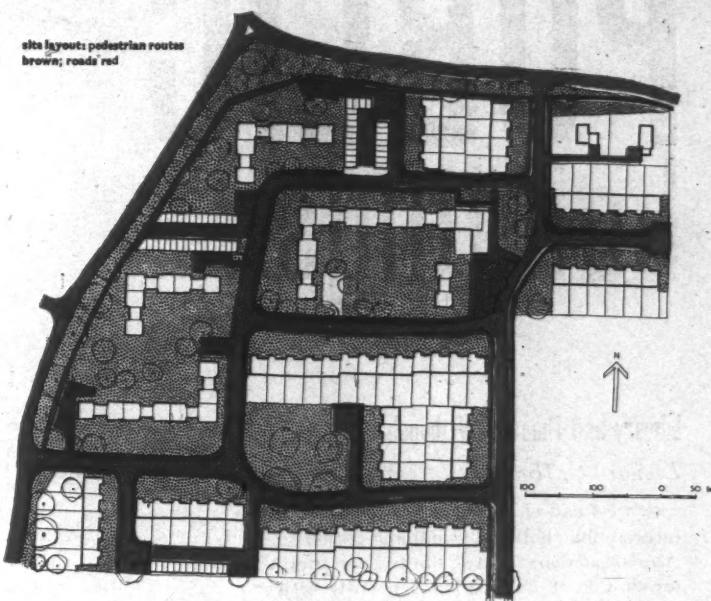
Structure and finishes: load bearing brick and panel infill. Low pitch timber roofs, concrete slates. Flats have flat timber roofs.

Heating: embedded in solid ground floors and concrete floors of flats.

Sitework: started June 1960, completion in two to three years.

Assistant, Brian Tucker.

site layout: pedestrian routes brown; roads red



Housing

Housing, Zion Place, Margate

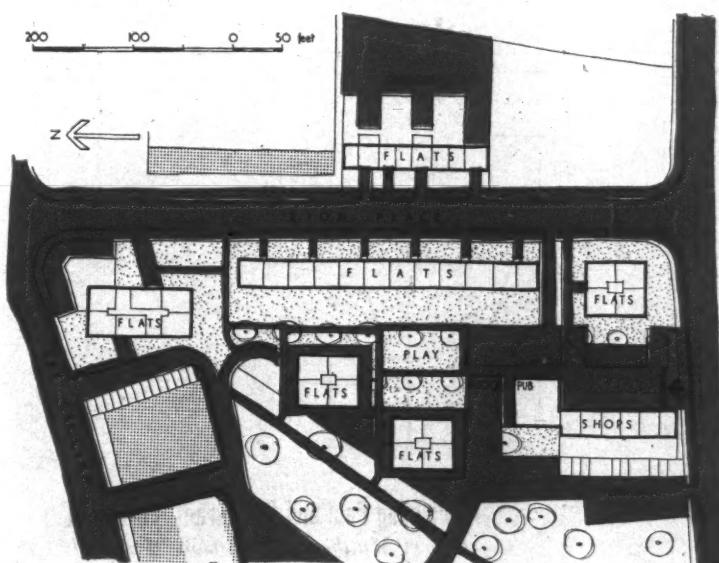
Norman & Dawbarn

Client: High Margate Ltd., Estate Developers. *Site:* 2.85 acres in residential area to east of the town.

Accommodation: 180 flats. 16-storey block has six flats per floor (one tall block required by Town Planning). Three-storey flats built over garage on east side. Existing basement excavations enable garages and parking to be economically provided below ground.

Sitework: starts June 1961, completion by December 1962.

Assistant in charge, G. V. Charles.



Margate housing: site layout at ground level: pedestrian routes brown; roads red

Housing, Harlow

Eric Lyons

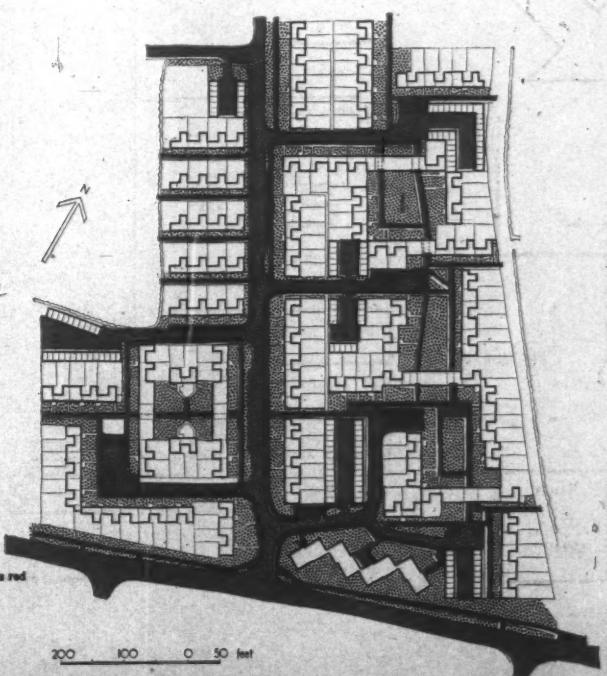
Site: 12 acres near new neighbourhood centre. Attempt to separate vehicles and pedestrians. Modified Radburn system.

Accommodation: three-bedroom houses have open patios, grouped in terraces or coupled with two-bedroom houses or one-bedroom flats. Bed-sitting rooms and two-bedroom flats in zigzag block will relate with future neighbourhood centre.

Structure and finishes: mainly load bearing brick. Roofs low pitched, interlocking tiles. Zigzag block has flat roof. Weatherboarding on some non-structural walls.

Sitework: starts late 1961.

Assistant architects, Ivor Cunningham, Warner Baxter.



Harlow housing: site layout: pedestrian routes brown; roads red

PUBLIC buildings

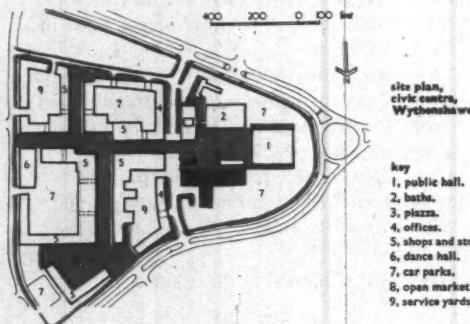
Library and Theatre, Wythenshawe

Leonard C. Howitt, City Architect

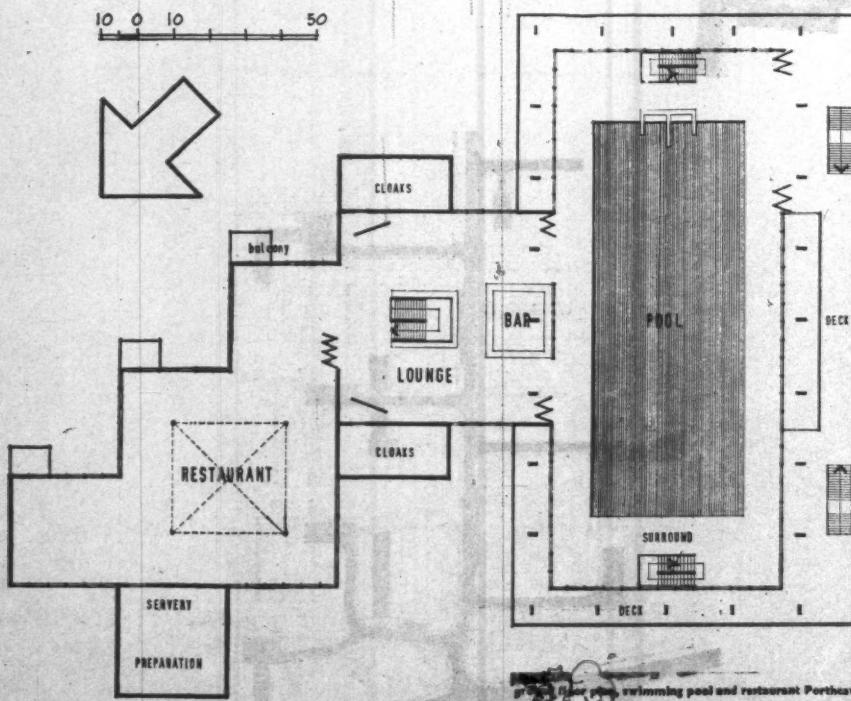
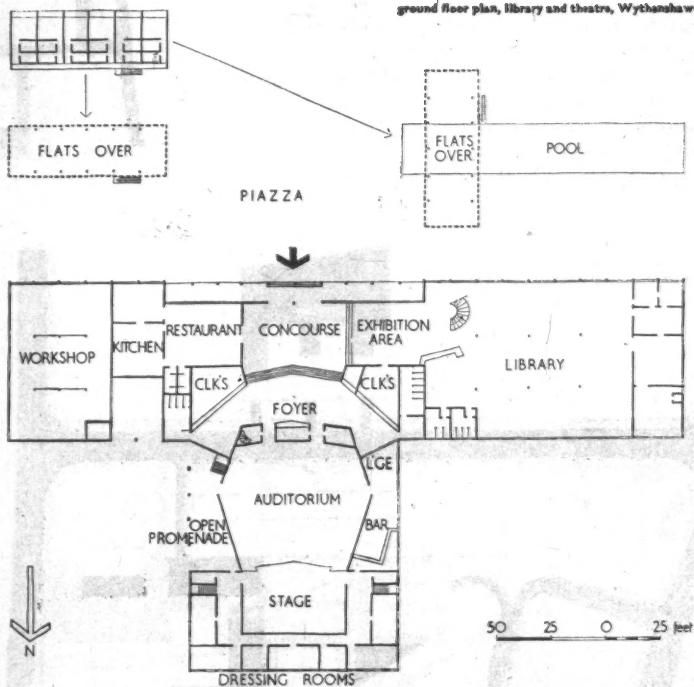
Site: west end of civic centre adjacent to future public hall and swimming baths.

Accommodation: theatre, library, restaurant for 60. Can all be used independently with entrance concourse. Reference library seats 100, library holds 31,000 books, stack for 10,000 books. Auditorium seats 500, lounge and bar lead off foyer. Fully equipped stage. Theatre air conditioned.

Sitework: starts 1961, completion by 1963.



ground floor plan, library and theatre, Wythenshawe



Swimming Pool and Restaurant, Porthcawl

Robert Matthew & Johnson-Marshall

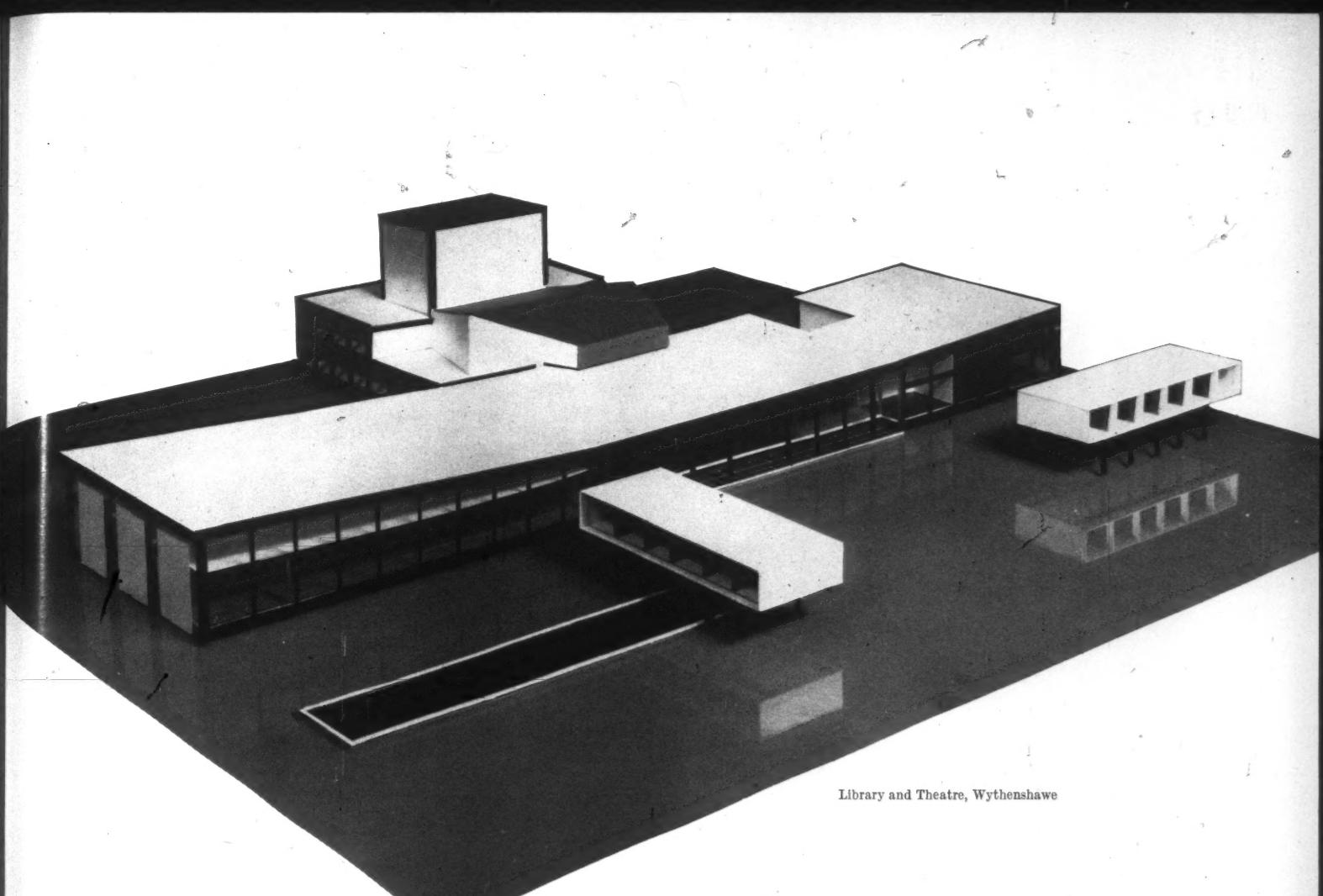
Client: Porthcawl Urban District Council.

Site: close to station and adjoining old harbour and breakwater. Approached by main road to sea front. Exposed to the prevailing south-west winds. Easily seen from adjoining beaches. Perimeter walk around harbour retained.

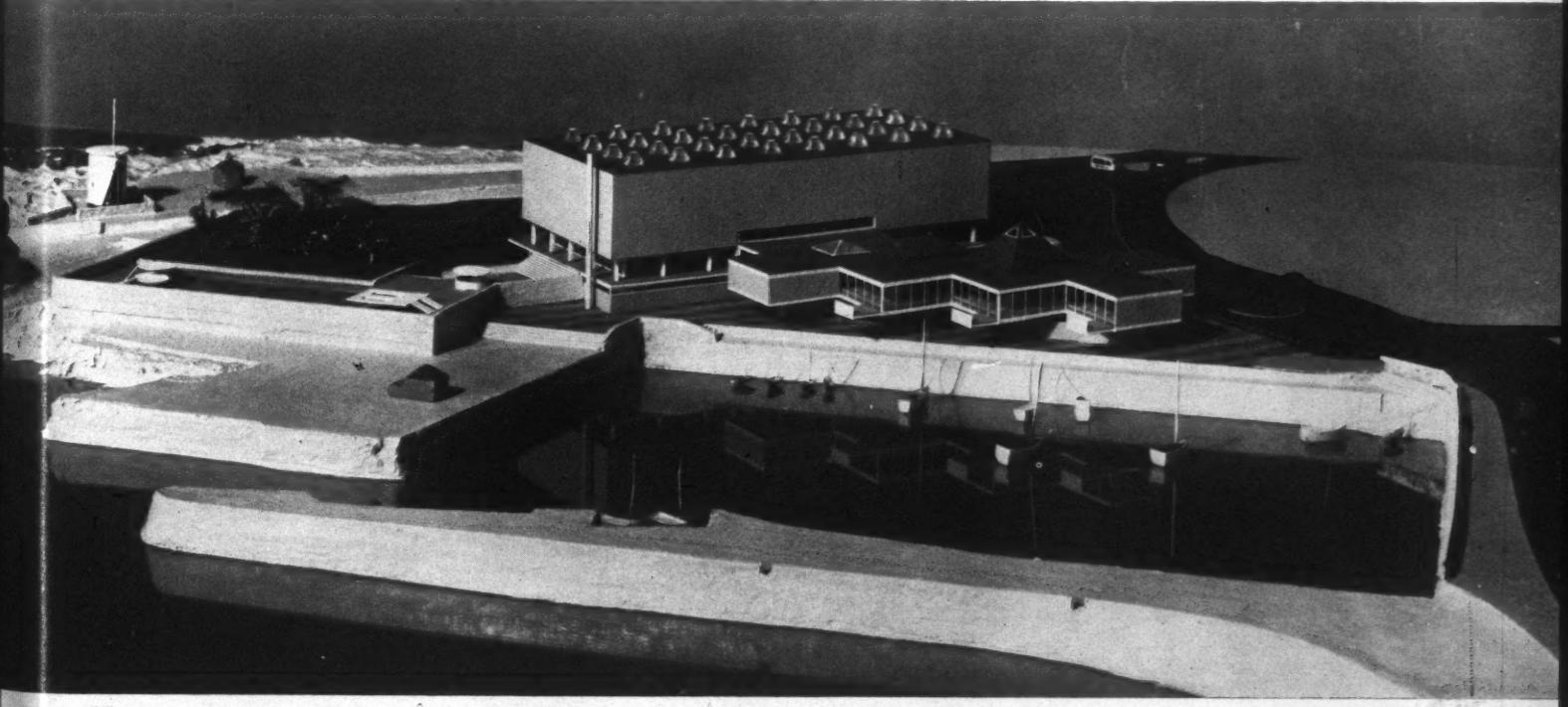
Accommodation: 110 ft. by 42 ft. pool and restaurant for 850 to 400 at first floor, linked by bar and lounge. Restaurant arrangement enables accommodation of small parties of 12 to 20 within one or more bays. Sunbathing area and children's pool at ground level.

Structure and finishes: reinforced concrete. Steel lattice space frame over pool covered with lightweight decking. Restaurant roof, lightweight stressed timber. External walls faced with concrete block, except above pool level which is clad with corrugated aluminium. Window frames, aluminium. Consulting civil and structural engineers, Scott & Wilson & Partners, who are also responsible for the whole coastal development of which this scheme forms part.

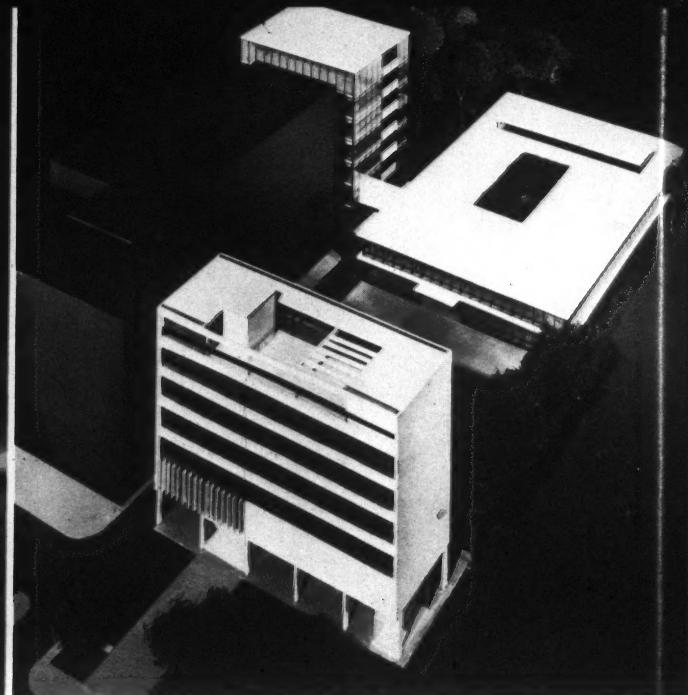
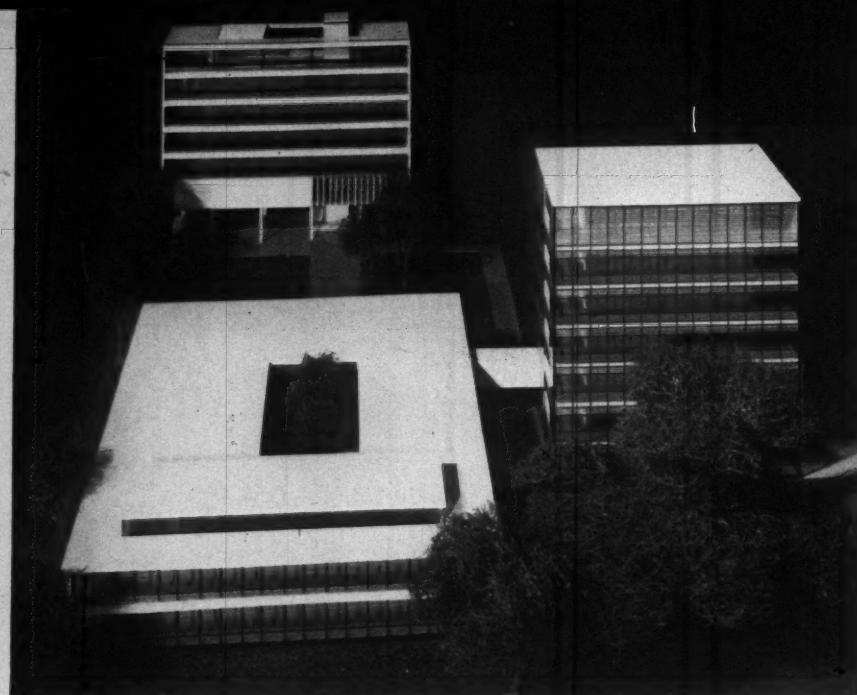




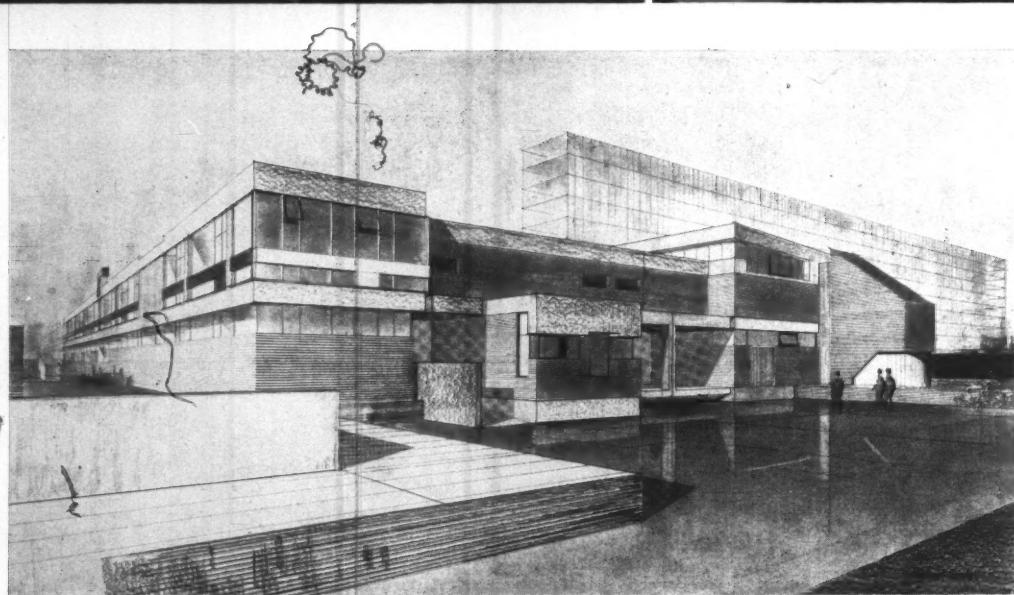
Library and Theatre, Wythenshawe



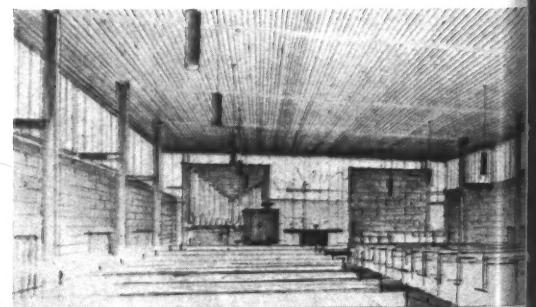
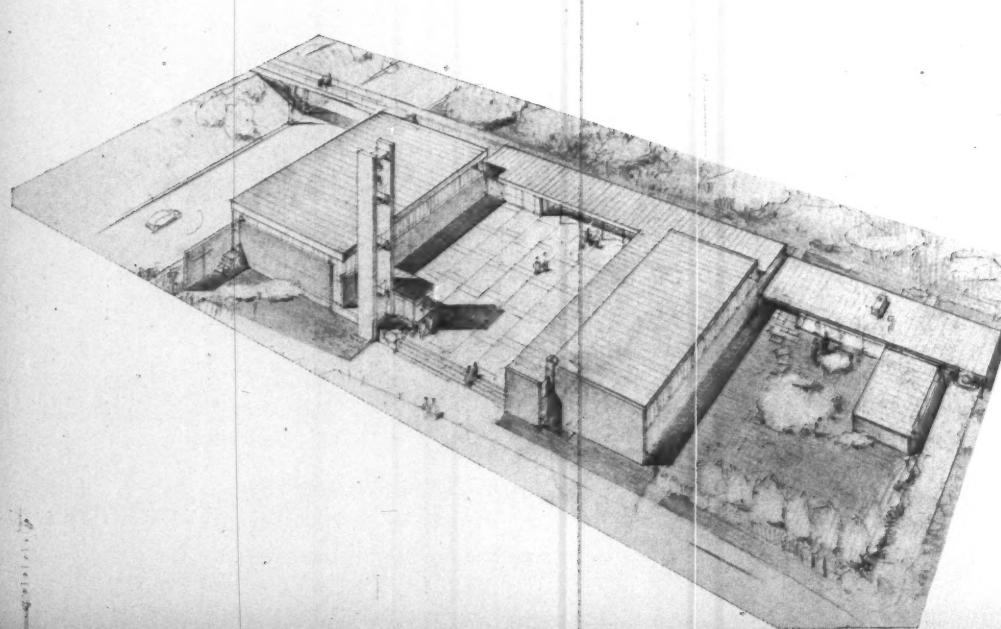
Swimming Pool and Restaurant, Porthcawl.



Queen Charlotte's Hospital, Hammersmith



Kitchen dining rooms,
Royal Infirmary, Don-
caster.



Church, Kildrum, Cumbernauld: *left*, looking
down; *above*, interior looking east.

Queen Charlotte's Hospital, Hammersmith

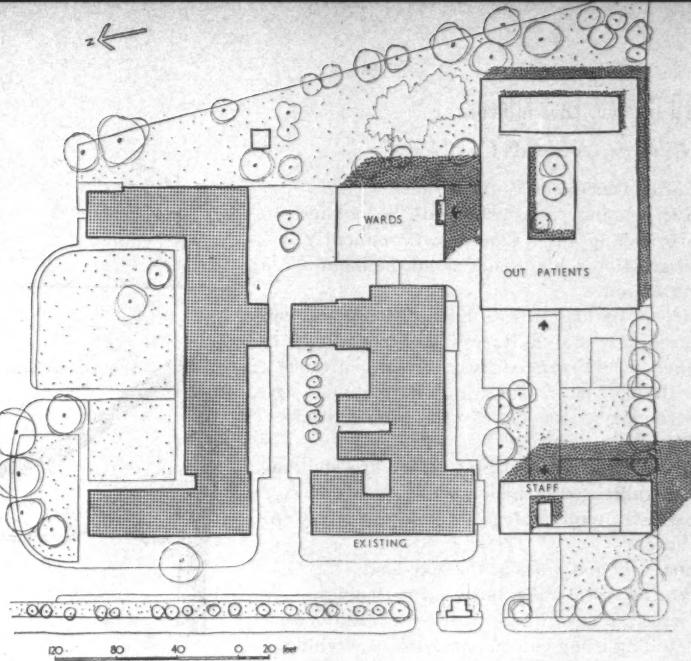
Gollins, Melvin, Ward & Partners

Site: three buildings forming part of comprehensive redevelopment plan for the hospital.

Accommodation: tall block: Institute of Gynaecology on lower floors, rooms over for medical staff and graduates. Two-storey block: outpatients and ante-natal departments, linked at first floor to new ward block. Short-time parking for 80 cars in addition to existing hospital parking.

Structure and finishes: out-patients department, steel frame with window wall externally. Other blocks in reinforced concrete. Tall block has beams spanning between columns on external walls. False ceiling provides deep service space.

Sitework: tall block starts Autumn 1961.



site plan

20 80 40 0 20 feet

Kitchen & Dining Rooms, Royal Infirmary, Doncaster

George, Trew & Dunn

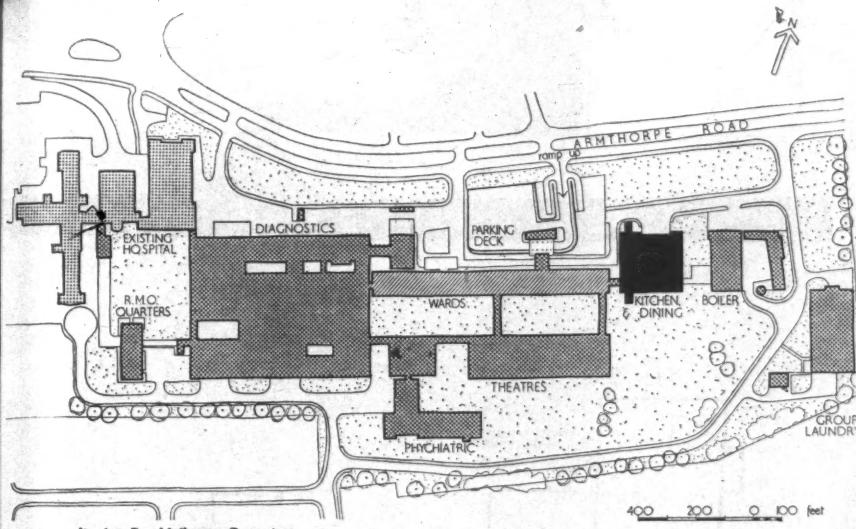
Client: Sheffield Regional Hospital Board. **Purpose:** to serve complete hospital when developed to maximum of 873 beds. Forms part of services complex at east end of site.

Accommodation: goods reception, stores and domestic staff dining at lower level. Main kitchen, staff and doctors dining rooms over.

Structure and finishes: reinforced concrete frame, fairfaced edge beams. External walls, brick.

Sitework: starts October 1961, completion by June 1963.

Quantity surveyors, Arthur J. Willis & Thompson. Structural consultants, Scott & Wilson, Kirkpatrick & Partners. Mechanical and electrical consultants, Brian Colquhoun & Partners.



site plan, Royal Infirmary, Doncaster

Church, Kildrum, Cumbernauld

Alan Reiach & Partners

Client: Church of Scotland.

Accommodation: church seating 800, large hall for 400, ancillaries and a manse.

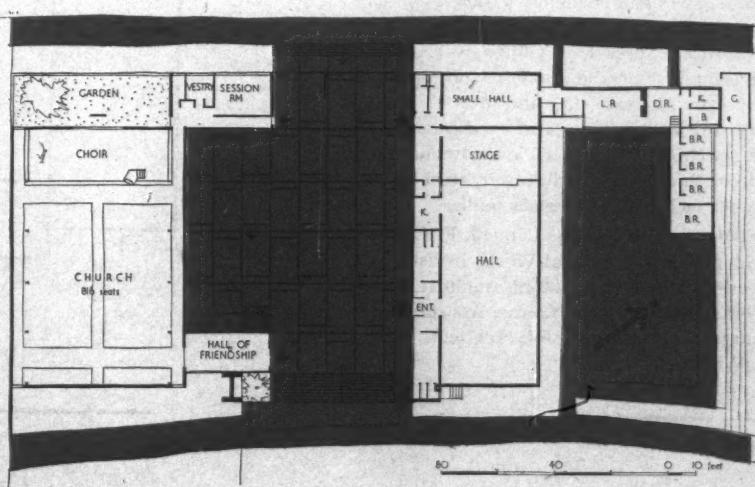
Buildings grouped around courtyard for sense of enclosure and quiet. Bell tower dominating the group is visible from many approaches.

Structure and finishes: church and hall, welded steel portal frames. Elsewhere load bearing brick and timber roofs. Church has cedar boarded ceiling and brickwork painted white inside and out.

Heating: low pressure hot water, oil fired boilers.

Sitework: started November 1960, completion in 15 months.

Executive architect, J. S. Renton. Surveyors, J. N. Underwood & Son. Structural consultants, T. Harley Haddow & Partners.



site plan of church: pedestrian routes brown

RC Church, East Kilbride

Gillespie, Kidd & Coia

Client: Diocese of Motherwell.

Site: adjoining Platterhorn RC School and overlooking Laigh Common. Prominently situated on a high bank along the main traffic route.

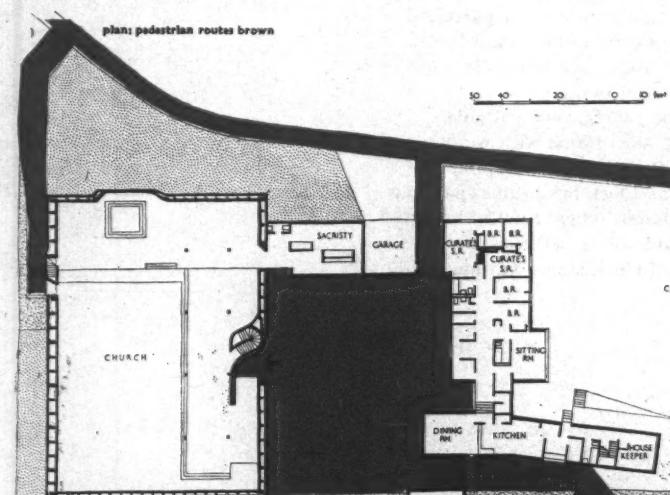
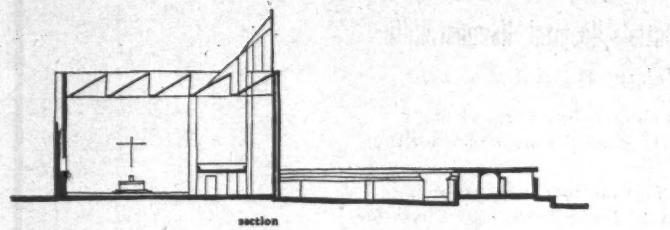
Access: by long broad flight of stairs between presbytery and 90 ft. campanile. Leading into paved court rising slightly to main entrance with doors concealed in tall, narrow opening. Secondary access, by covered passage from Platterhorn drive.

Accommodation: seating for 700. Freestanding side gallery with chapel, confessionals and baptistry under. Sacristies link presbytery to church.

Structure and finishes: massive load bearing brick walls, fairfaced both sides, pierced, recessed and modelled. Traditional detailing using corbels, projections, arching. Steel space frame roof, patent glazing, concealed by timber strip ceiling. Furnishings have natural finishes, wide use of varnished pine. Altars, pulpit, font, etc., natural stone. *Sitework:* started November 1959, completion by November 1961.

Quantity surveyor, Henry Osborne.

Consulting engineers, F. A. McDonald & Partners.



Divisional Fire Station, Shoreditch

Hubert Bennett, Architect, London County Council

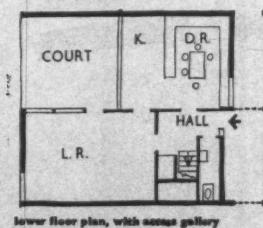
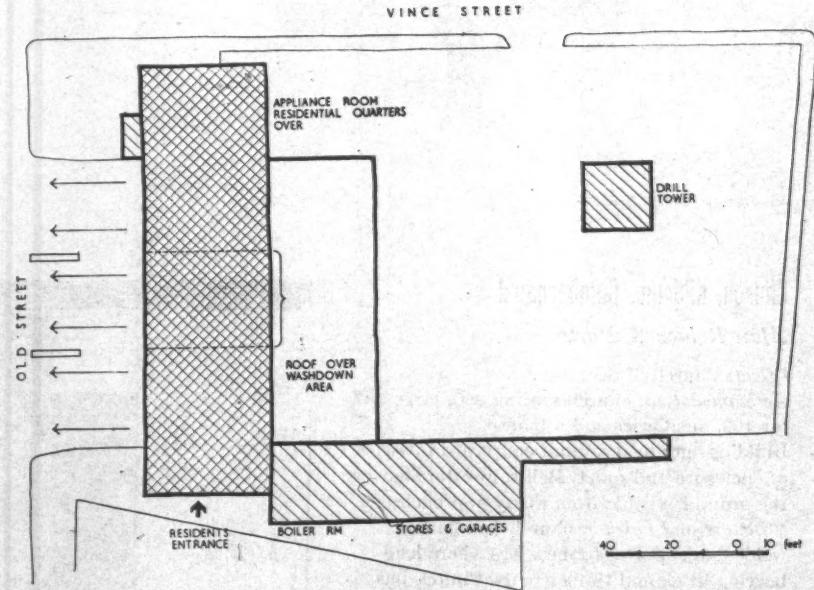
Site: at junction of Old Street and Vince Street. Station set back for proposed road widening.

Accommodation: six-bay appliance room with the glazed washdown area behind facing drill yard. Single-storey wing contains boiler room, stores and residents' garages. Dormitories for 24 firemen, mess and lavatories on first floor. Offices over.

Divisional Officers' maisonettes on top floors served by separate stair and lift.

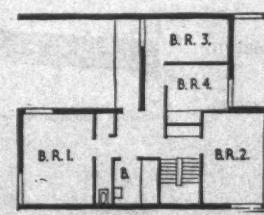
Structure and finishes: reinforced concrete frame. Brick infill panels. Windows and doors timber throughout. Drill tower, steel frame, timber facing and fibreglass infill.

Deputy architect to the Council, F. G. West. Senior architect, Special Works Division, Geoffrey Horsfall. Assistant architect, Special Works Division, J. G. Cairns. Assistant in charge, A. R. Borrett. Job architect, T. Williams.



lower floor plan, with access gallery

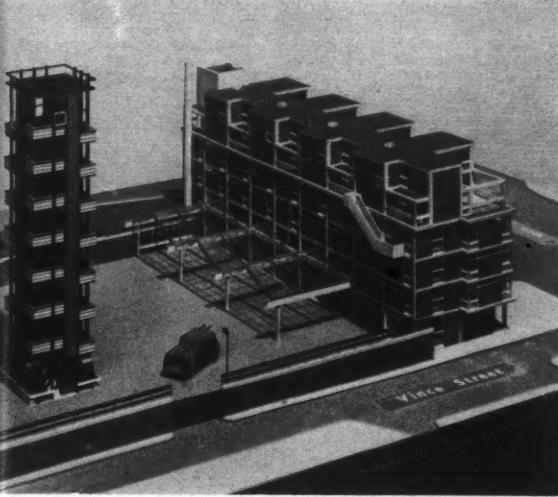
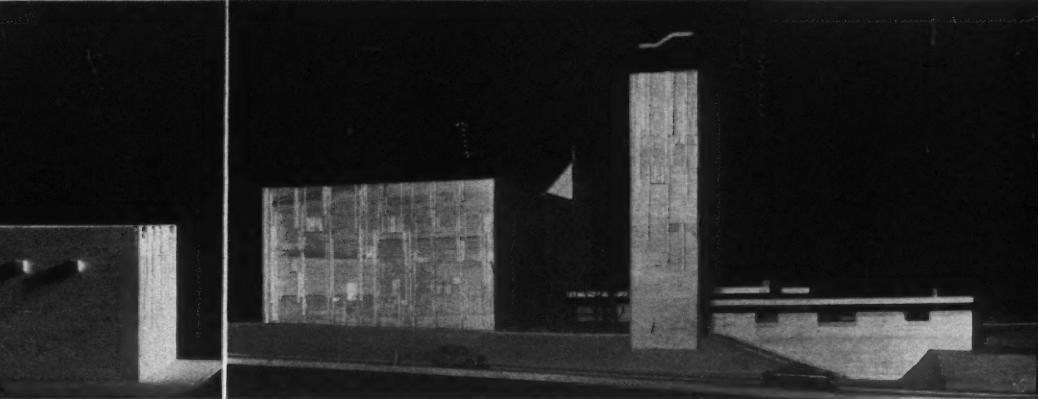
20 10 0 10 feet



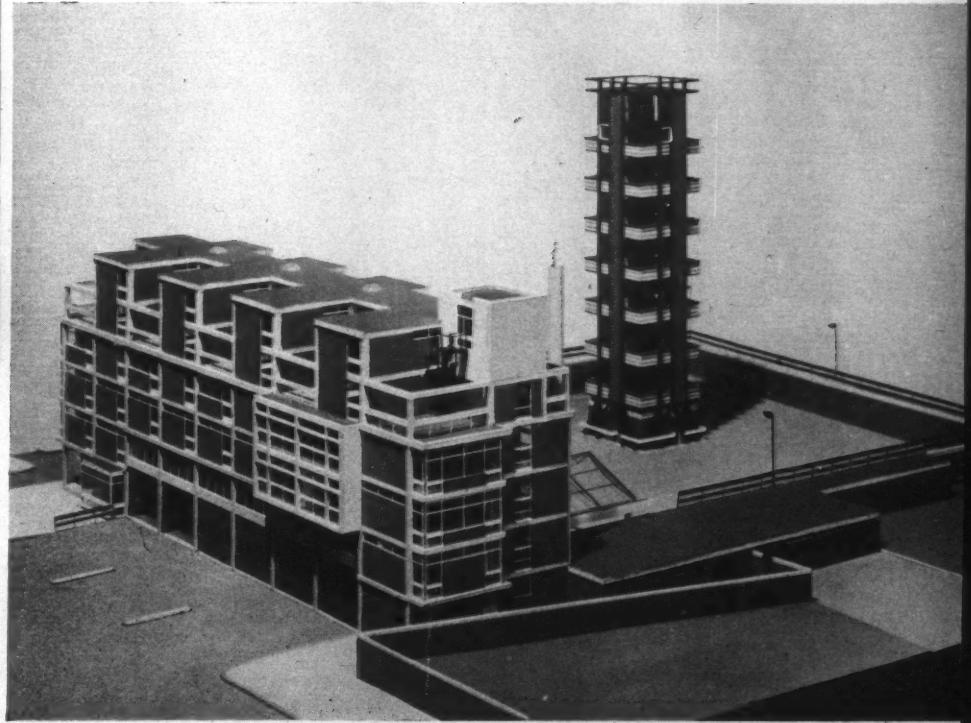
upper floor plan

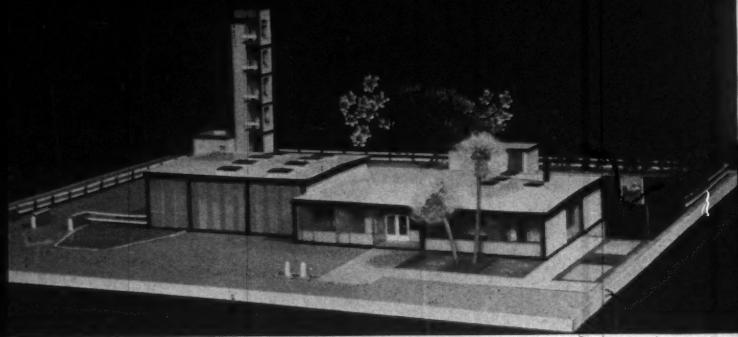
plans of maisonettes for Divisional Officers

RC Church, East Kilbride: *above right*, from the north-west showing the vertical entrance opening on the right of the campanile; *below left*, from the south; *below right*, from the north.

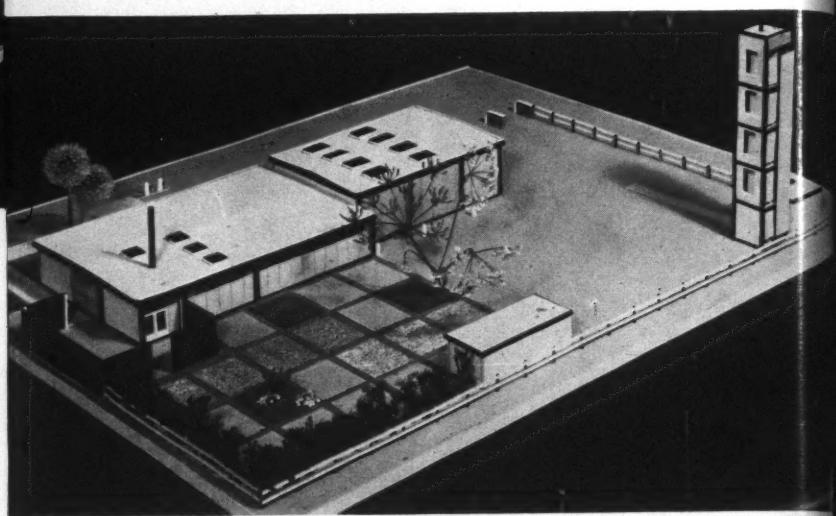


Fire Station, Shoreditch: *above*, rear view showing the station yard and the covered wash space; *right*, the main block, with maisonettes on the upper floors, facing Old Street.

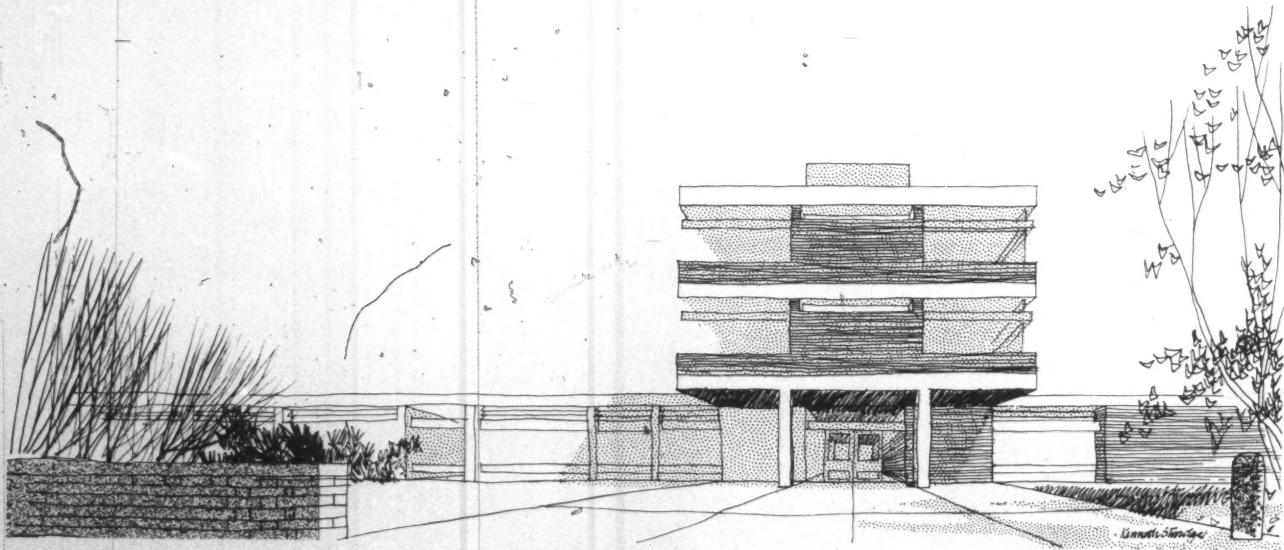
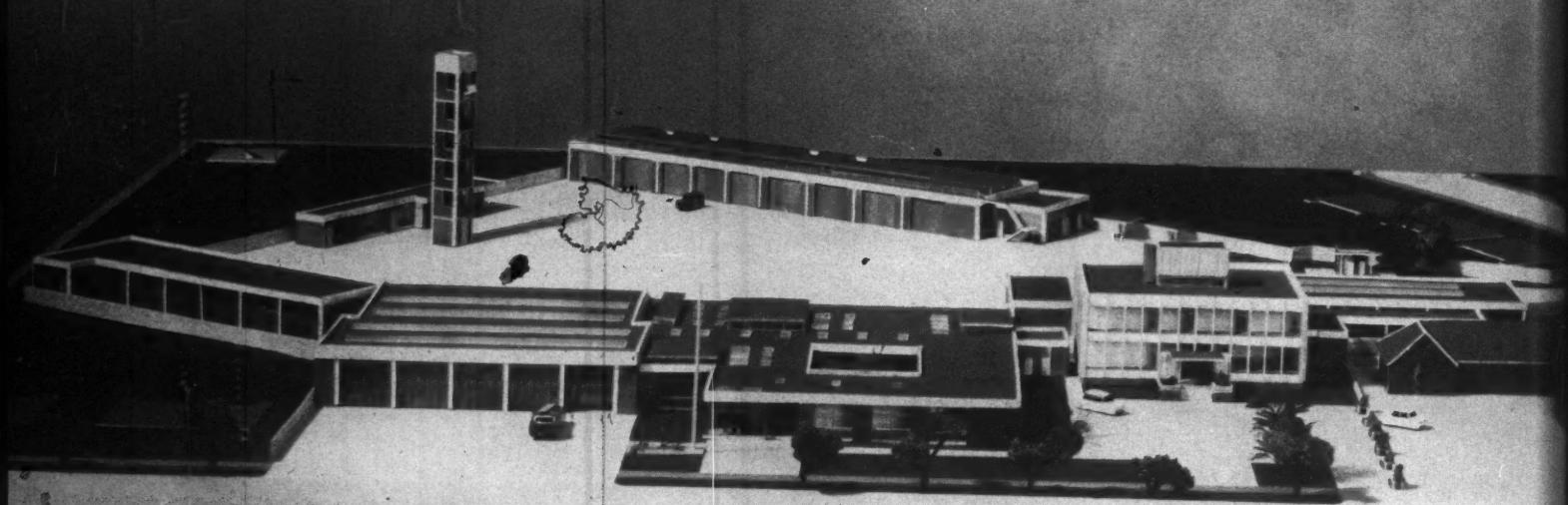




Fire station, Longtown, near Carlisle.



Fire station, Ipswich.



Barracks, Aldershot: the officers' mess from the south.





Fire Station, Longtown, near Carlisle

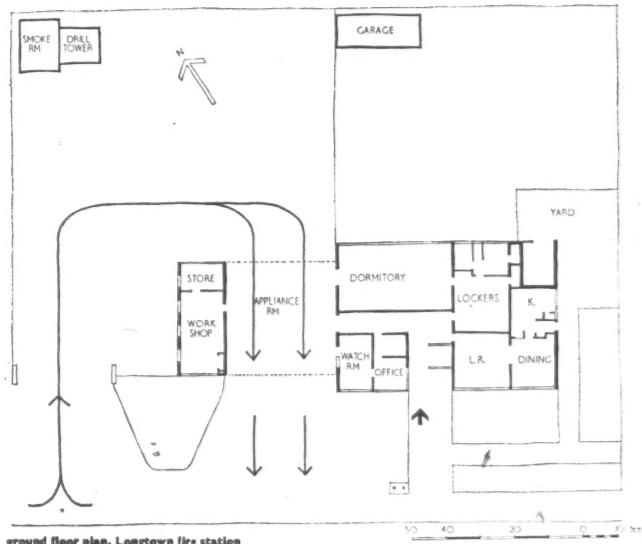
Directorate of Works, War Office

Accommodation: living and sleeping quarters for 86 men on a three-shift basis, with direct access to appliance room. This is one of a series of 12 two and three-bay standard War Department fire stations. The same design will be adapted for all sites.

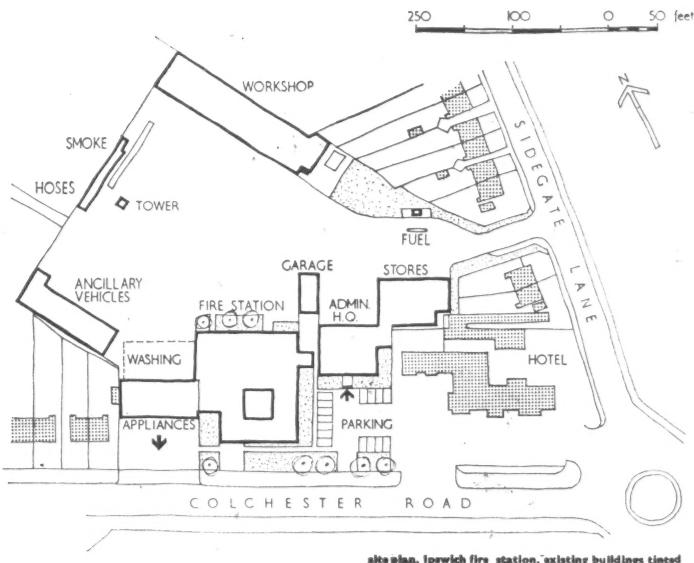
Structure and finishes: brick crosswalls, facings light grey. Patent troughed timber roof. Timber framed infill panels with top hung opening lights. Considerable economies by tendering for infill panels and steel frame for towers on a programme basis.

Sitework: started October 1960, completion by April 1961.

Team architect, R. N. D. Iredale. Job architect, J. A. Ford.



ground floor plan, Longtown fire station



site plan, Ipswich fire station, existing buildings tinted

Fire Station, Ipswich

Johns, Slater & Haward

Client: Suffolk & Ipswich Fire Authority.

Site: large, open area adjoining main by-pass with alternative access from secondary road.

Structure and finishes: fire station: single-storey load bearing brickwork, longspan precast concrete beam roofs. Appliance room: ancillary vehicles and workshops have precast concrete frames with prestressed roof beams and *in situ* concrete topping. Headquarters building has precast concrete H-frames externally with precast concrete floor slabs. Facing bricks are dark brown.

Sitework: starts January 1961, completion by Autumn 1962.

Architect in charge, Hans Fleek. Quantity Surveyors, Caston & Porritt.

Barracks, Aldershot

Directorate of Works, War Office

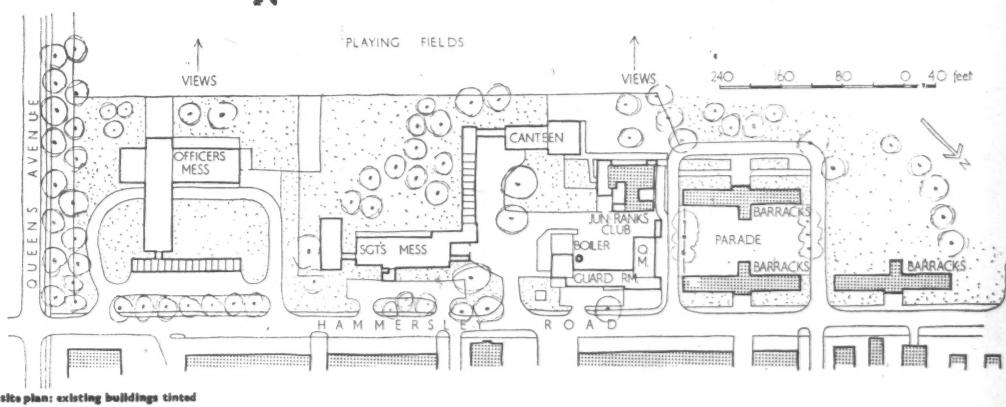
Site: fine open views to the south.

Accommodation: for Army School of Physical Training. Officers' and sergeants' messes, men's canteen, guard room, QM offices and stores, boiler house. Existing Junior Ranks Club and barracks to be modernized, providing maximum privacy for individual soldier with cubicle living units.

Structure and finishes: reinforced concrete roof and floor slabs. Load bearing brickwork. Facings: brick, hardwood strip and render.

Sitework: starts August 1961, completion by March 1963.

Team architect, M. J. Cotton. Job architect, M. V. D. Swarbrick. Assistant architects, W. H. Russel and D. Ashbourne. Structural engineer, R. E. Hughes. External quantity surveyors, Newbury & Wyatt.



site plan: existing buildings tinted

Civic Centre, Corby

Enrico de Pierro

Client: Urban District Council of Corby.
Site: on west side of town centre, bounded to south by line of proposed by-pass road. Extensive wooded area to west. Town square at ground level retains visual link between centre and the woods.

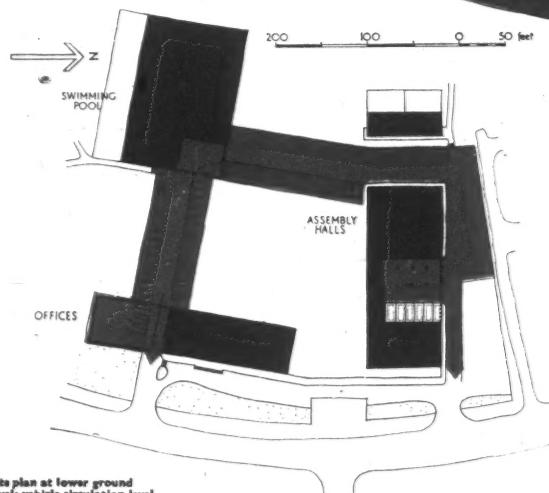
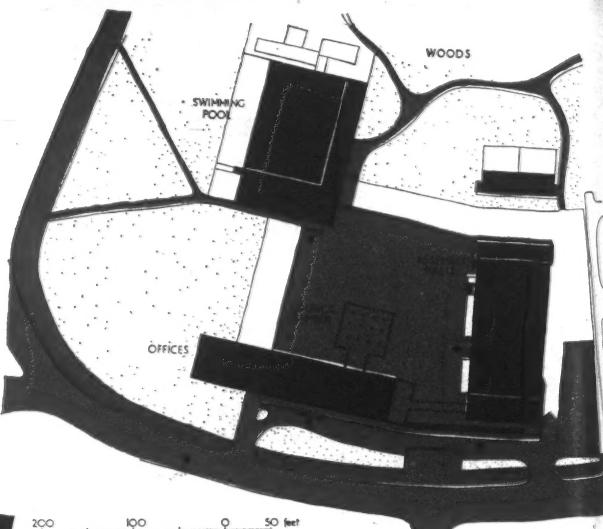
Accommodation: Council suite, municipal offices housing clerk's, engineer's, treasurer's, public health and housing departments. Staff canteen and common room. Assembly hall to seat 1,300, small hall for 300. Swimming pool includes a café, sunbathing terrace overlooking woods, and gallery for 500 spectators. 101 parking places.

Structure and finishes: reinforced concrete frame, face brick hammered, brick infill panels, wood window frames.

Sitework: starts spring 1961.

Assistant architect, Philip E. Bell. Quantity surveyor, Ainsley. Structural consultants, Charles Wiess & Partners. Heating, ventilating and lighting consultants, Owen & Simmonds.

site plan at ground level: pedestrian routes brown, roads red



site plan at lower ground level: vehicle circulation level

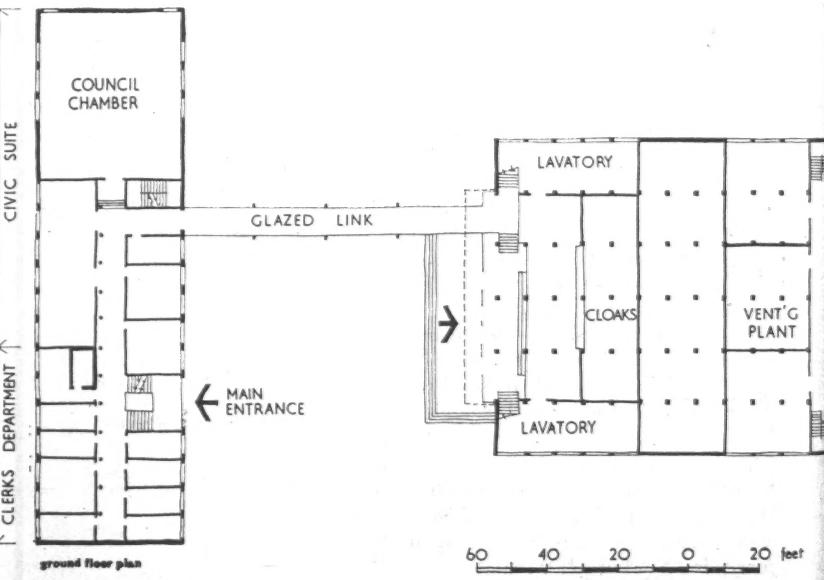
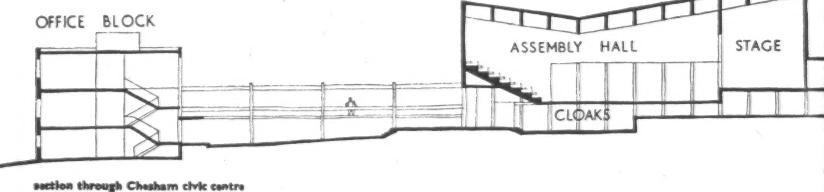
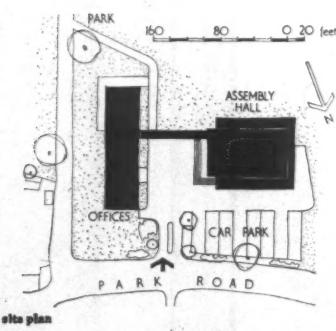
Civic Centre, Chesham

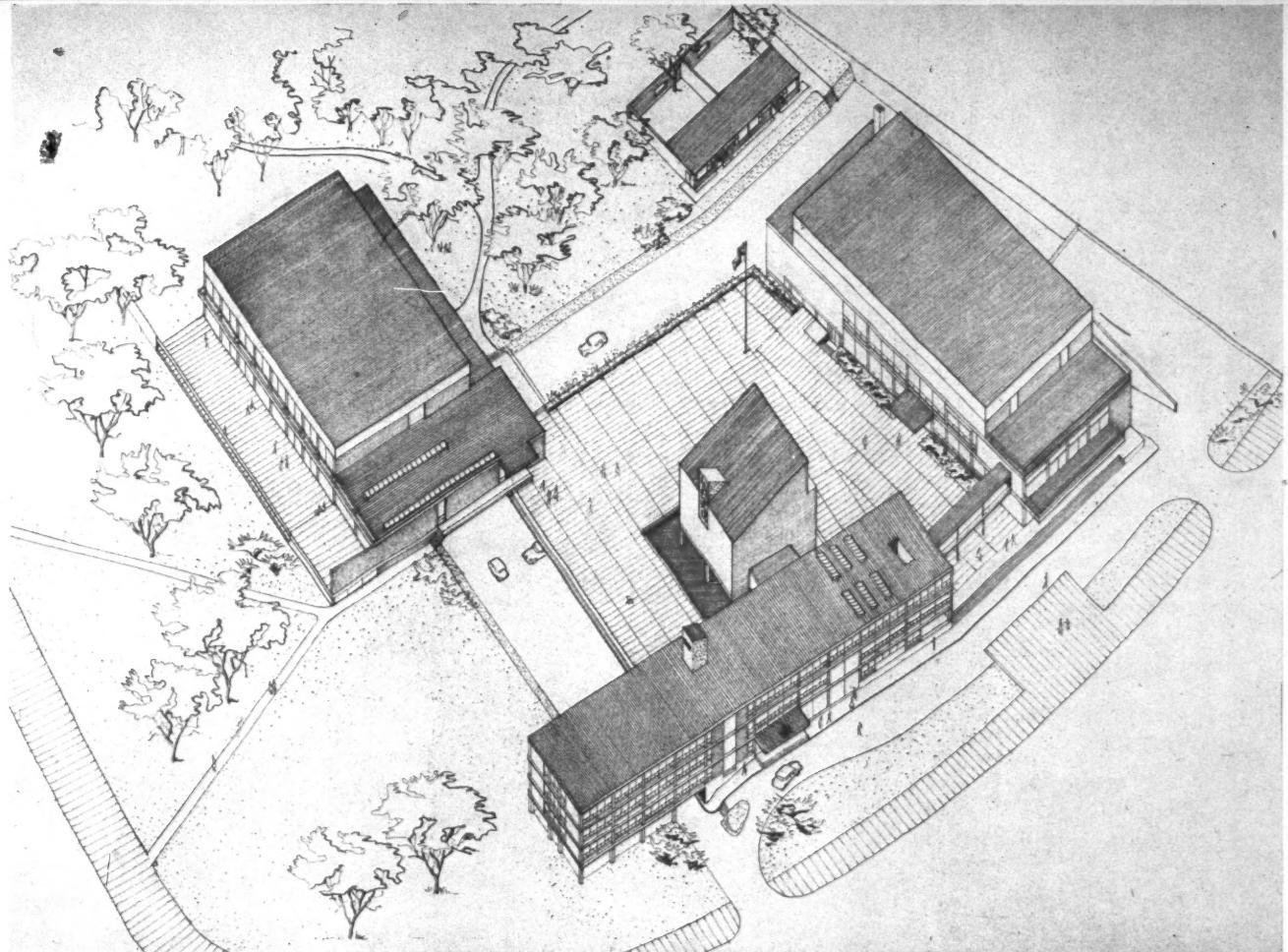
Clifford Culpin

Site: close to centre. Slightly secluded, sloping position at edge of the Town Park.
Accommodation: assembly for 384. Covered link from hall to civic suite, on first floor of office block, forms third side of entrance court but glazing allows views of park beyond. Office block contains treasurer's, public health, clerk's and engineer's departments.

Structure and finishes: office block, load bearing brickwork, fairface externally. Central load supported on columns to avoid cross beams, enables flexible arrangements of partitions.

Sitework: expected to start 1962, completion in 18 months.

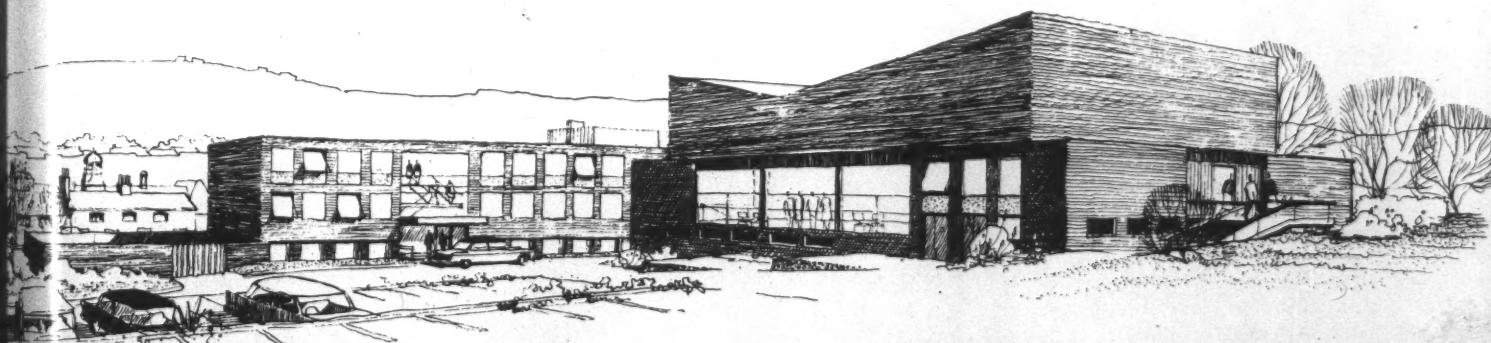




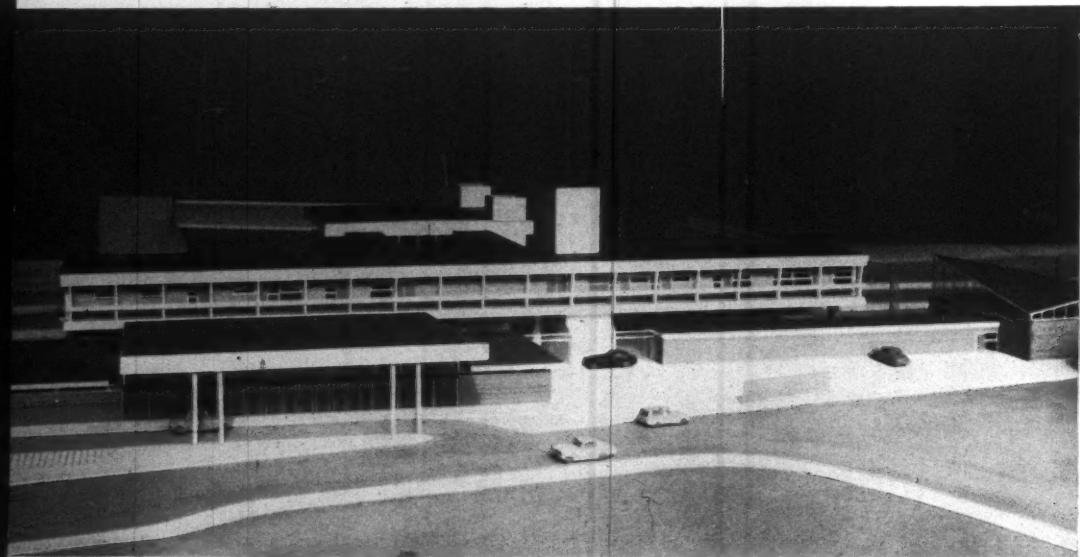
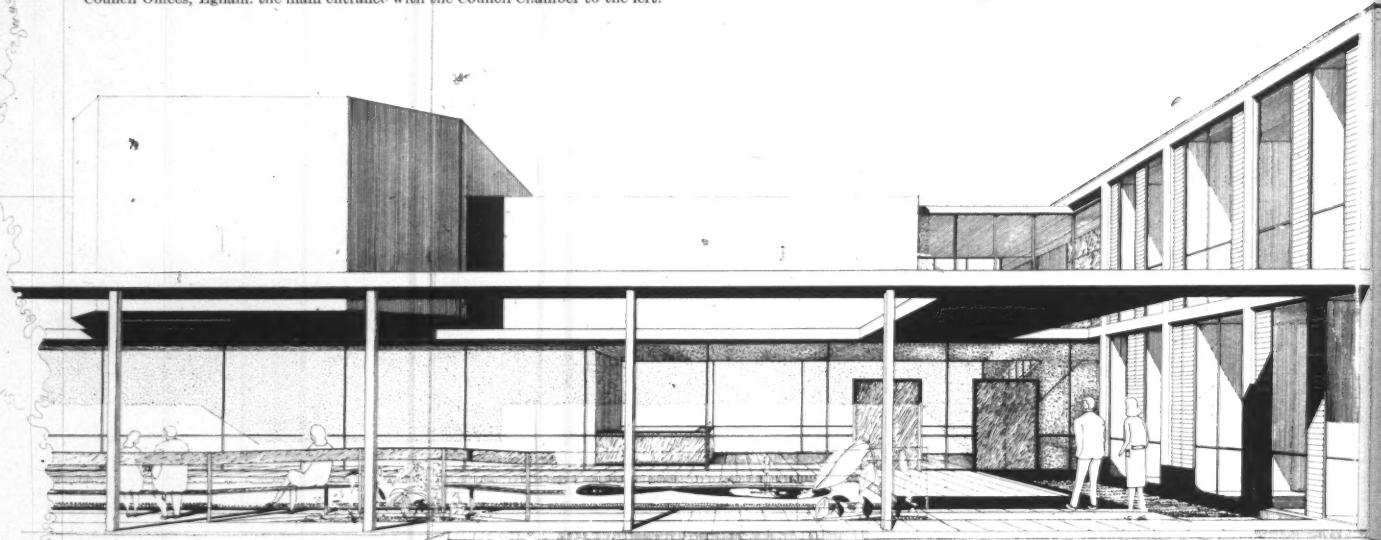
Civic
Centre,
Corby.



Civic Centre, Chesham: *above*, from the Park; *below* the entrance court from the north.



Council Offices, Egham: the main entrance with the Council Chamber to the left.



Railway Station, Stafford: *left*, the main entrance; *above*, looking north-west over the tracks with the entrance on the right.

Railway Station,
Barking:
the main
entrance
with the
concourse
beyond.





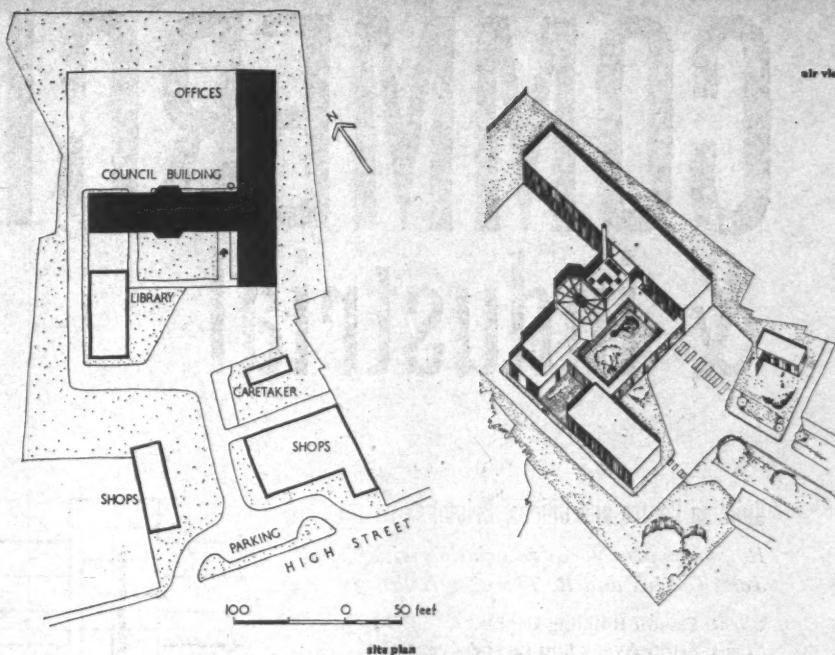


Council Offices, Egham

Denis Clarke Hall & H. S. Scorer

Client: Egham Urban District Council.
Site: set back from the High Street.

Adjoining Strode's school playing fields.
Structure and finishes: precast reinforced concrete frame, brick and standard window infill panels. Council chamber, concrete box construction on four columns. Aggregate exposed in patterns by bush hammering. Walls on each side, ashlar Portland stone.



Railway Station, Stafford

W. R. Headley, Architect, London Midland Region, British Railways

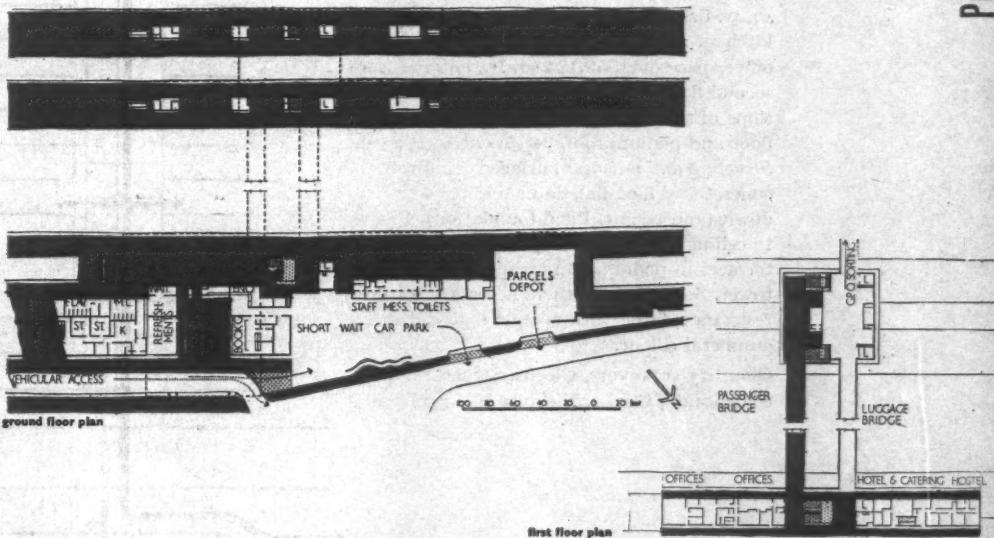
Purpose: reconstruction in preparation for main line electrification. Reorganization of goods and coal yards.

Accommodation: new platforms, staff block in the yard, etc. Station building includes combined refreshment-waiting room with access from concourse or street. Bridge link to GPO sorting office to be rebuilt.

Structure and finishes: reinforced concrete frame. Facings, Staffordshire blue bricks, precast concrete slabs.

Sitework: starts early 1961, completion by autumn 1962.

Designed under the general direction of A. N. Butland, chief civil engineer, London Midland Region.



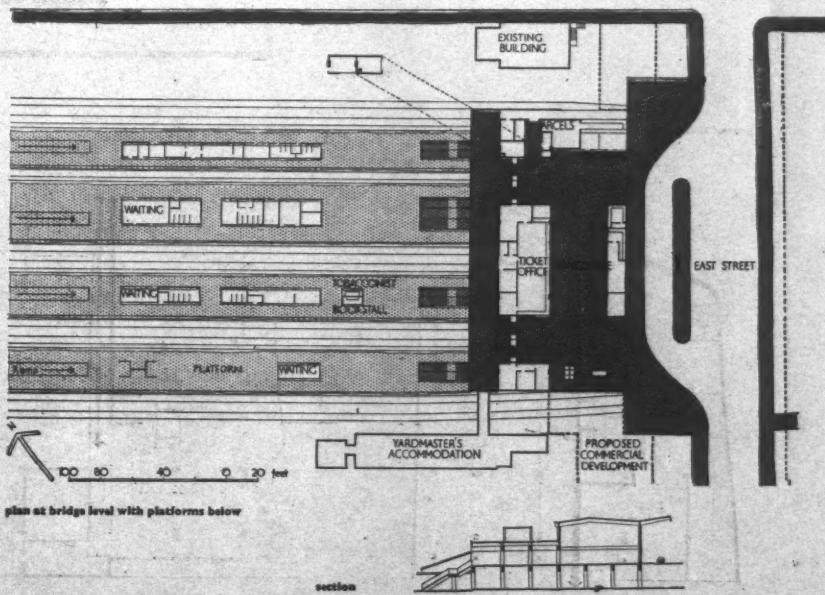
Railway Station, Barking

H. H. Powell, Architect, Eastern Region, British Railways

Accommodation: two sets of ticket barriers with a fully glazed, mechanized ticket-office between.

Structure and finishes: reinforced concrete frame. Concourse columns rough, black *in situ* concrete. Precast, cranked beams over, natural colour. Windows; aluminium, frames black and opening lights silver.
Sitework: started December 1959, completion by March 1961.

Designed under general direction of A. K. Terris, Chief Civil Engineer, Eastern Region. Principal assistant architect, A. J. Fagg. Design team, J. Ward, G. C. Firth, P. R. Cooper, N. B. Gover, N. D. Blackburn. Quantity surveyors, Newberry & Wyatt. Heating consultants, A. E. Mohring & Son.



COMMERCIAL & industrial

Building Centre and Offices, Bristol

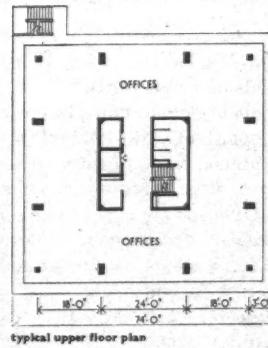
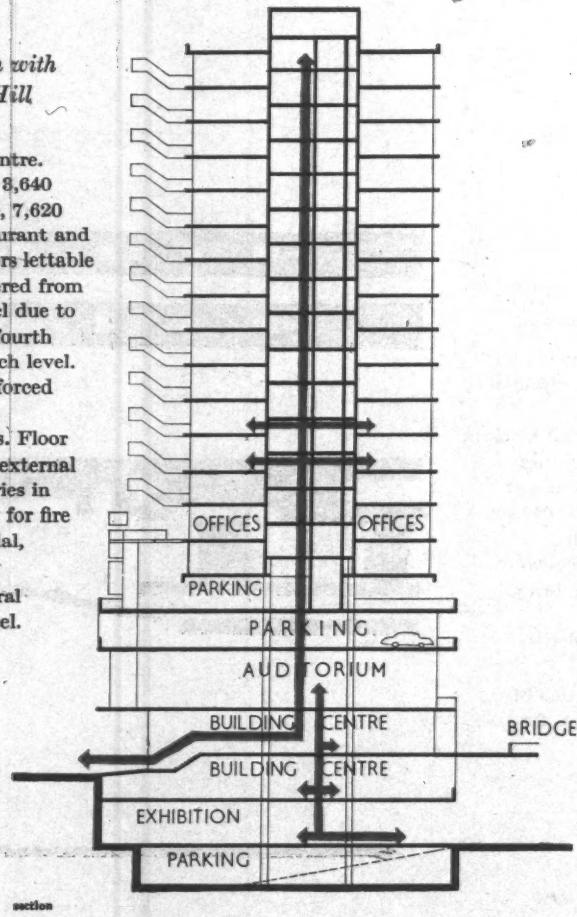
Raymond Morley in association with John Collins and R. Towning Hill

Client: Bristol Building Centre.

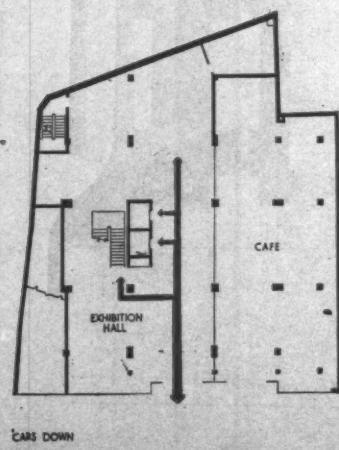
Site: Colston Avenue, in business centre.

Accommodation: Design Exhibition, 8,640 sq. ft. ground floor. Building Centre, 7,620 sq. ft. first and second floors. Restaurant and kitchen. Auditorium for 181. 15 floors lettable office space over, 59,124 sq. ft., entered from second floor which is also street level due to slope of site. Parking at basement, fourth floor and podium roof. 24 cars at each level. **Structure and finishes:** fairfaced reinforced concrete, waffled flat slab avoiding downstand beams. Piled foundations. Floor to ceiling glazing, made possible by external terraces in podium and escape galleries in tower. Solid panels, where necessary for fire resistance, faced with opaque material, gunmetal colour.

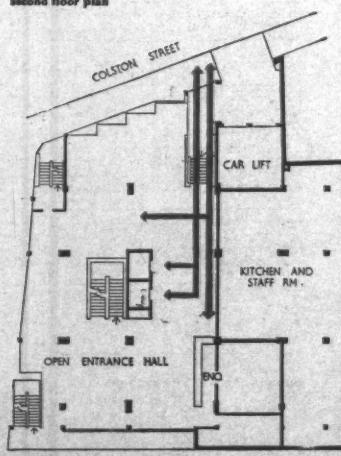
Quantity surveyors, Gleeds. Structural consultants, Clarke, Nicholls & Marcel.



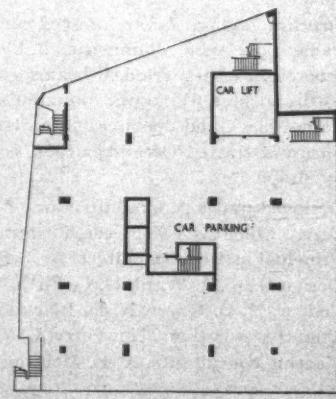
ground floor plan



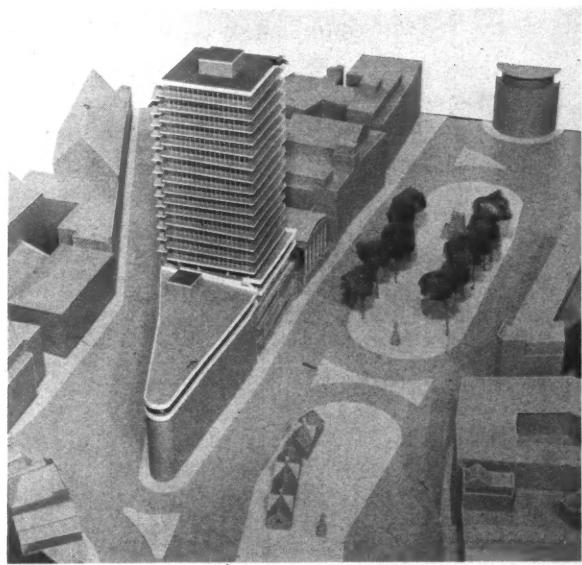
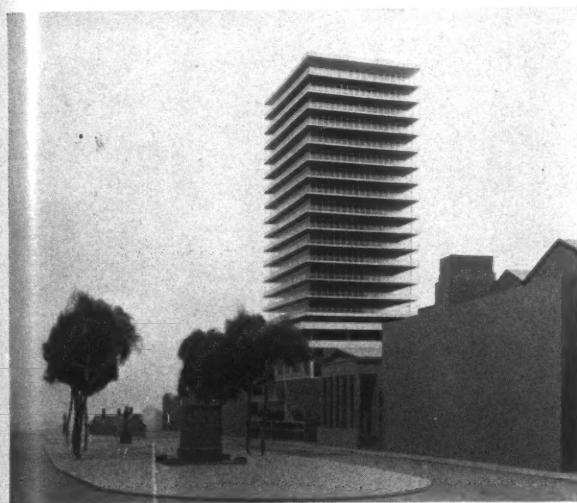
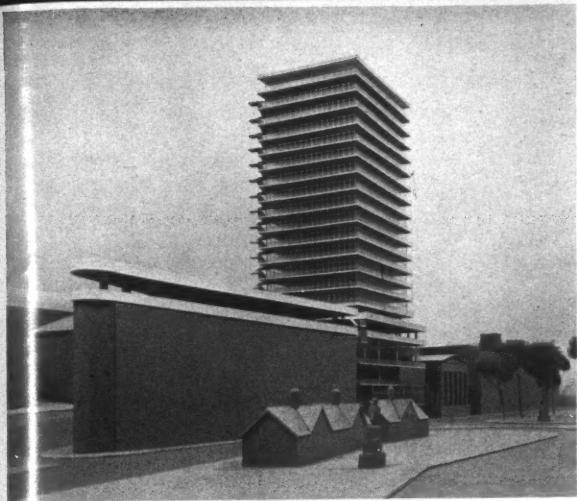
second floor plan



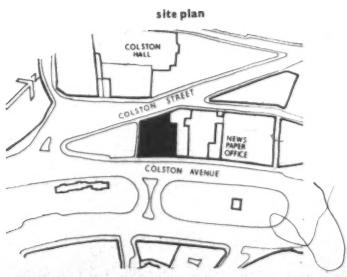
fourth and fifth floor plans

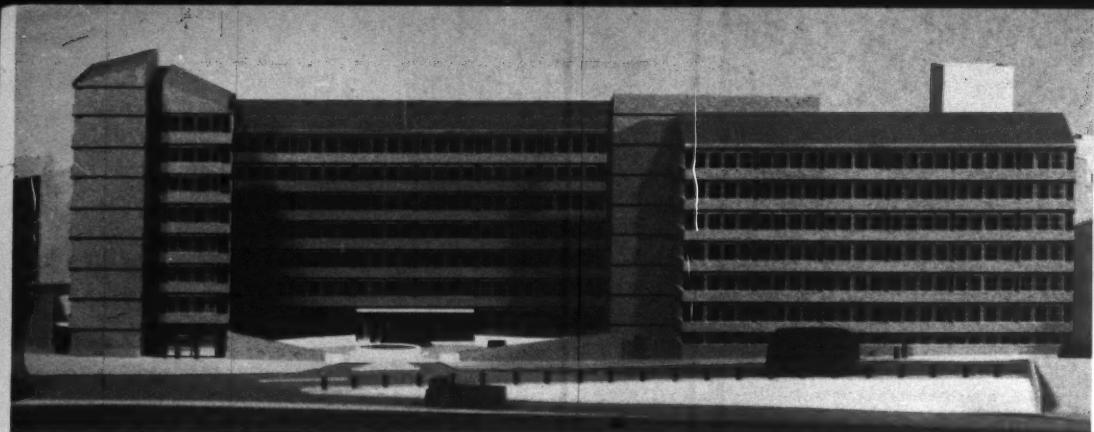




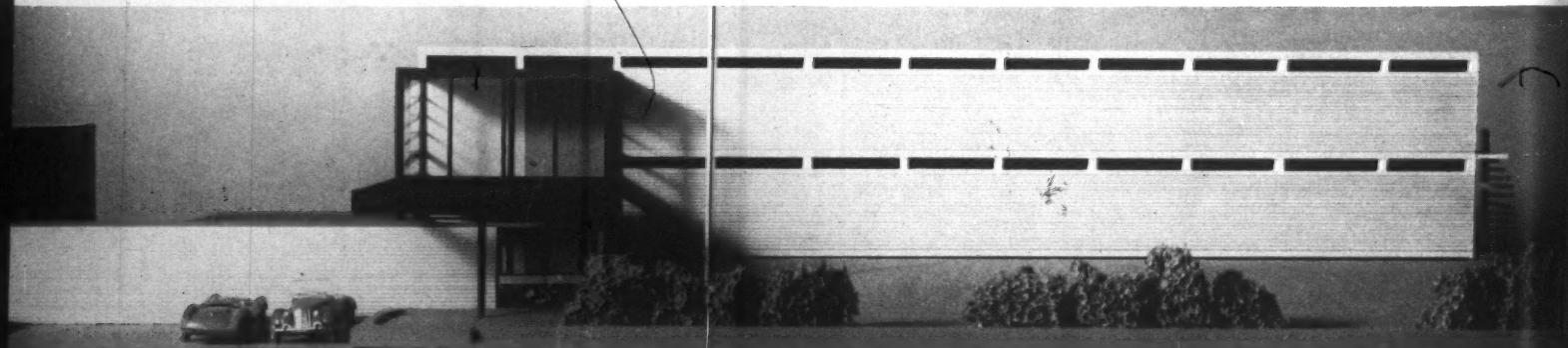
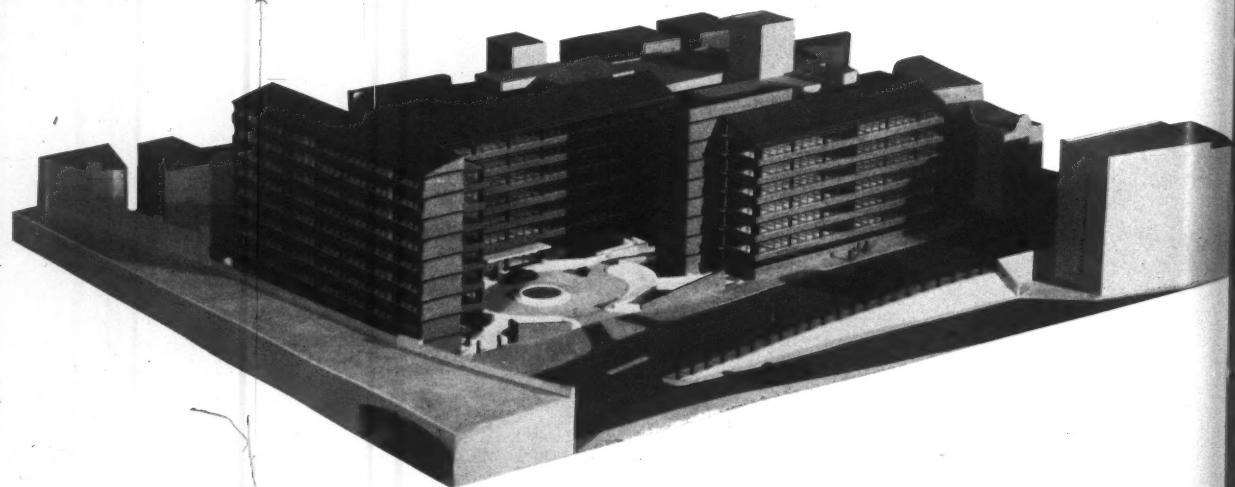


Building Centre and offices, Bristol

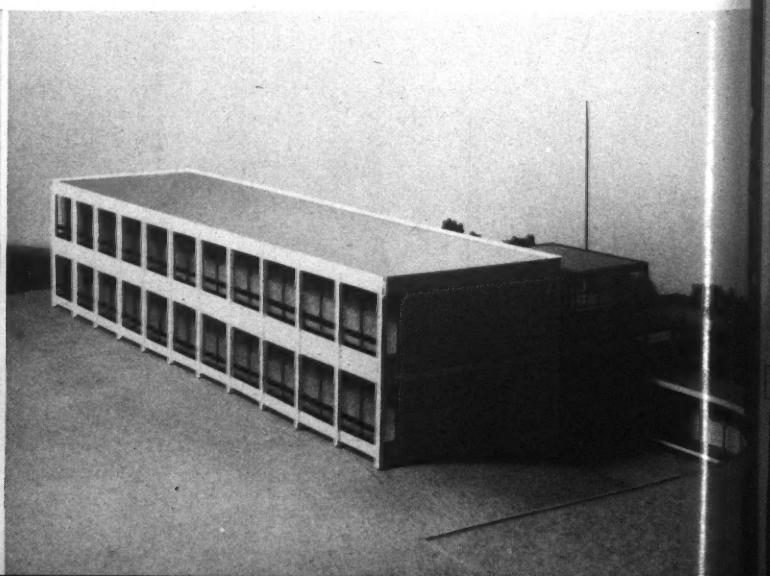
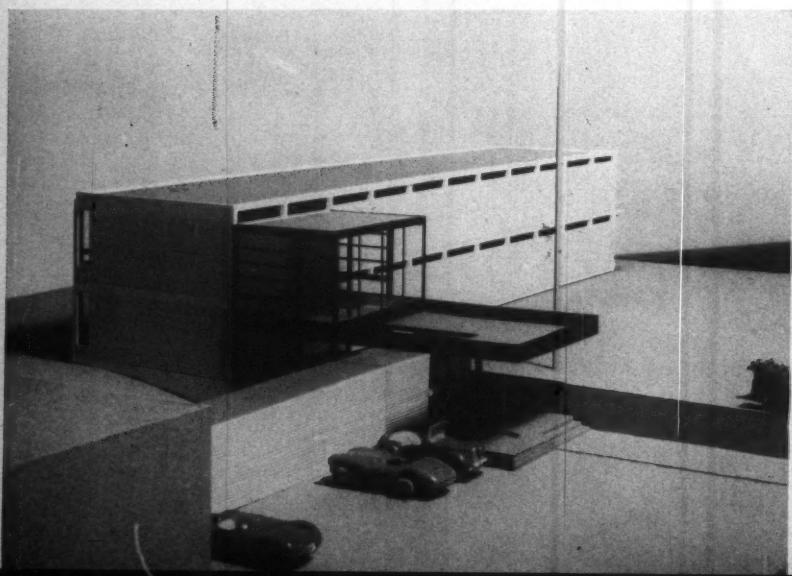




Offices, Queen Victoria Street, London: *left*, south elevation; *below*, looking down on the model with Blackfriars railway bridge on the right



Offices, Cardiff: *above*, from the north; *below left*, from the north-east; *below right*, from the south-east.



RAILWAY VARIOUS

BLACKLARS LANE

40

LINK

Offices, Queen Victoria Street, London

Richard Llewelyn Davies & John Weeks, Consulting Architects

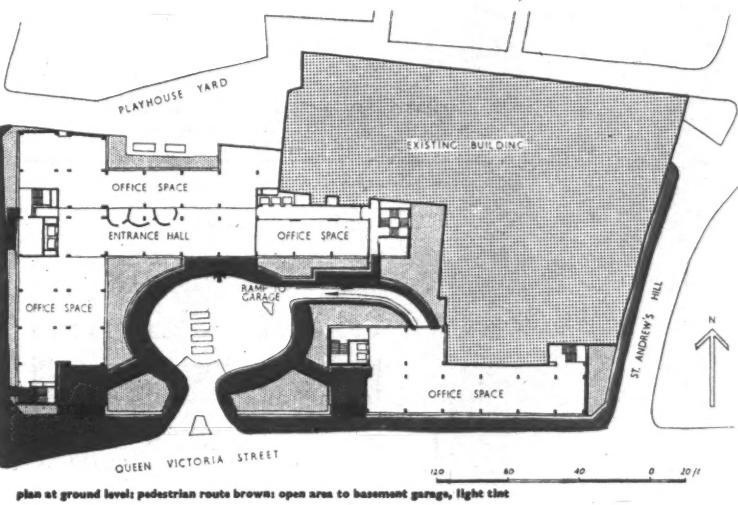
Client: Times Publishing Co. Ltd.

Accommodation: general office, administrative, editorial and advertising departments. Offices linked to existing buildings housing printing and production works, art department and canteen. Courtyard, replacing Printing House Square, gives ramped access to basement garage for 65 cars. A further six parking places are at ground level.

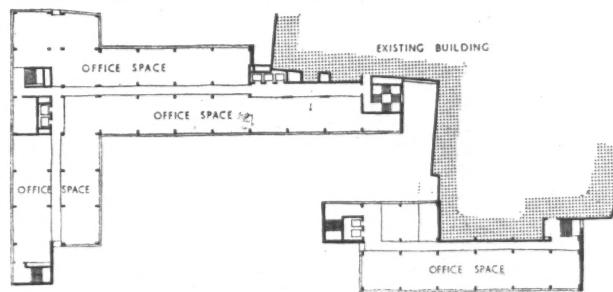
Structure and finishes: reinforced concrete frame, flat beams, hollow pot floors. External facings, Westmorland green slate and mosaic. Roofs, aluminium covering. Windows, anodized aluminium sliding sashes.

Sitework: stage 1 started September 1960, completion by September 1962. Stage 2, follows immediately, completion by 1964.

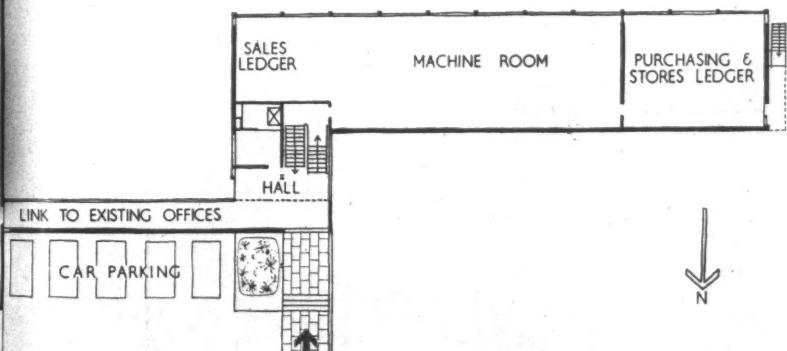
Executive architects, Ellis, Clarke & Gallannaugh. Quantity surveyors, Sydney C. Gordon. Structural consultants, Ove Arup & Partners. Heating and ventilating consultants, Roger Preston & Partners.



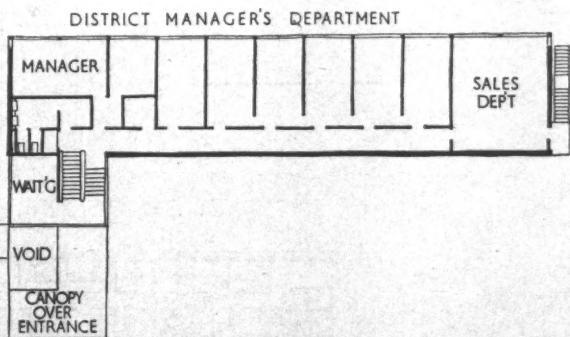
typical upper floor plan of Queen Victoria Street, London, Offices



40 20 0 10 feet



first floor plan



Offices, Cardiff

R. Towning Hill & Partners

Client: British Oxygen Gases Ltd.

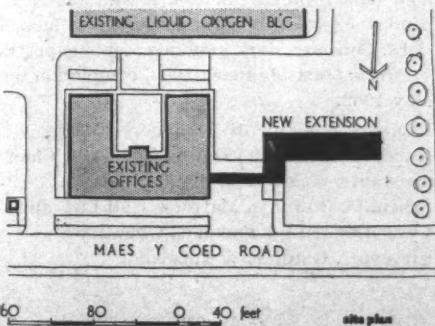
Site: adjacent to existing single-storey office on Maes-y-Coed Road. Offices set back from building line to reduce traffic noise.

Accommodation: accounting machines at ground level. District Manager and staff over.

Structure and finishes: precast concrete beams. Load bearing brick north wall, precast concrete columns along glazed south wall. 9 in. brick partitions around accounting room to reduce noise. Entrance, staircase and canopy in steel, timber and glass. Link with existing offices, glazed on south side, unpierced brickwork facing the road.

Sitework: completion by spring 1961.

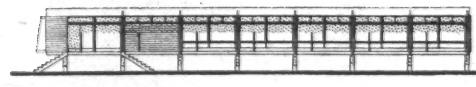
Quantity surveyor, R. H. Mildred. Structural consultants, Clarke, Nicholls & Marcel. Heating consultants, H. C. Barratt & Partners.



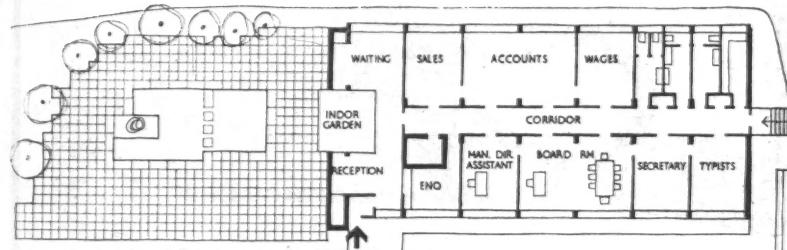
Offices, near Broxbourne, Herts

Edward D. Mills & Partners

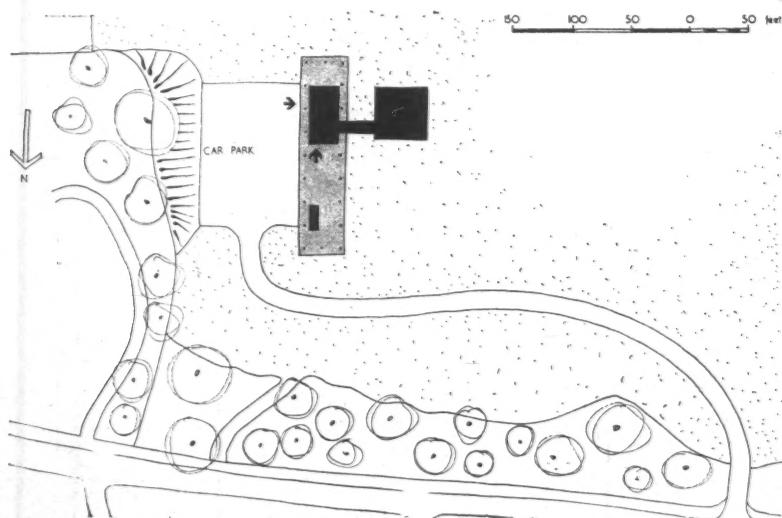
Client: Thomas Rochford & Son Ltd.
Site: existing nursery gardens, open ground in residential district.
Accommodation: for administrative staff.
Structure and finishes: fairfaced concrete frame, metal windows, proprietary troughed timber roof. Lightweight concrete plank floor, walls in concrete block with aggregate exposed or pressed pattern finish.
Quantity surveyors: Leslie W. Clark & Partners.



elevation to the road



plan of Broxbourne's offices



site plan of Oxford hospital offices, showing ground floor rooms black

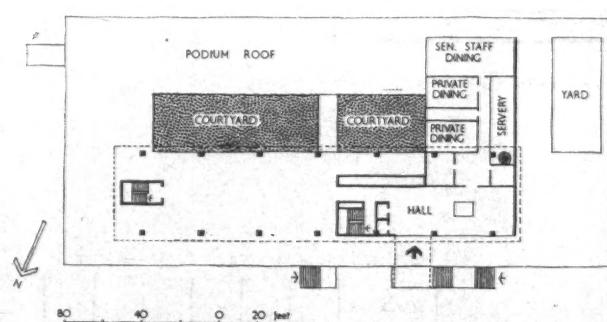
Tubeworks Offices, Corby

J. Douglass Mathews & Partners

Client: Stewarts & Lloyds Ltd.
Site: near new entrance to Tubeworks.
Accommodation: podium contains medical centre, kitchen and canteen. Three-storey offices entered across podium roof.
Structure and finishes: reinforced concrete throughout. Podium faced with dark blue bricks. Offices, 40 ft. clear span. Projecting floor slabs form sunshades and walkways for window cleaners. Steel blind guides on face of slabs. Concrete, dark grey, aggregate exposed.
Sitework: starts January 1960, completion by May 1962.

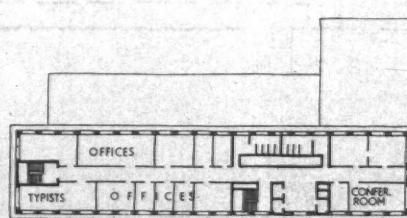
Partners in charge, E. D. Jefferiss Mathews (executive architect) and A. G. Nisbet. Chief assistants, G. M. T. G. Simpson and D. Schen. Consultants, Matthew Hall Ltd. and Cyril Blumfield & Partners. Quantity surveyors, Gardiner & Theobald.

plan at podium roof level

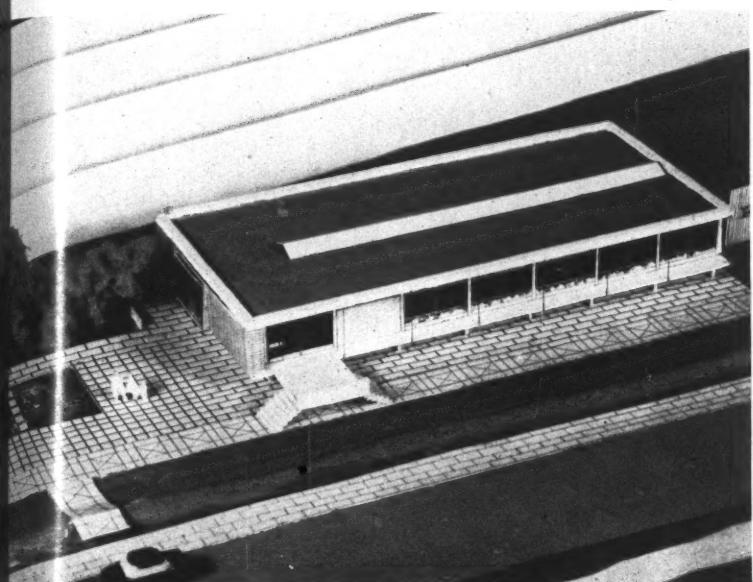


80 40 0 20 feet

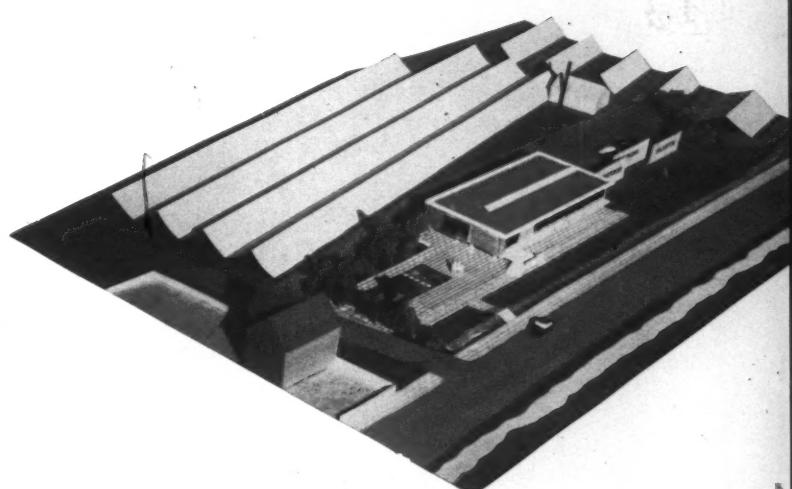
upper floor plan



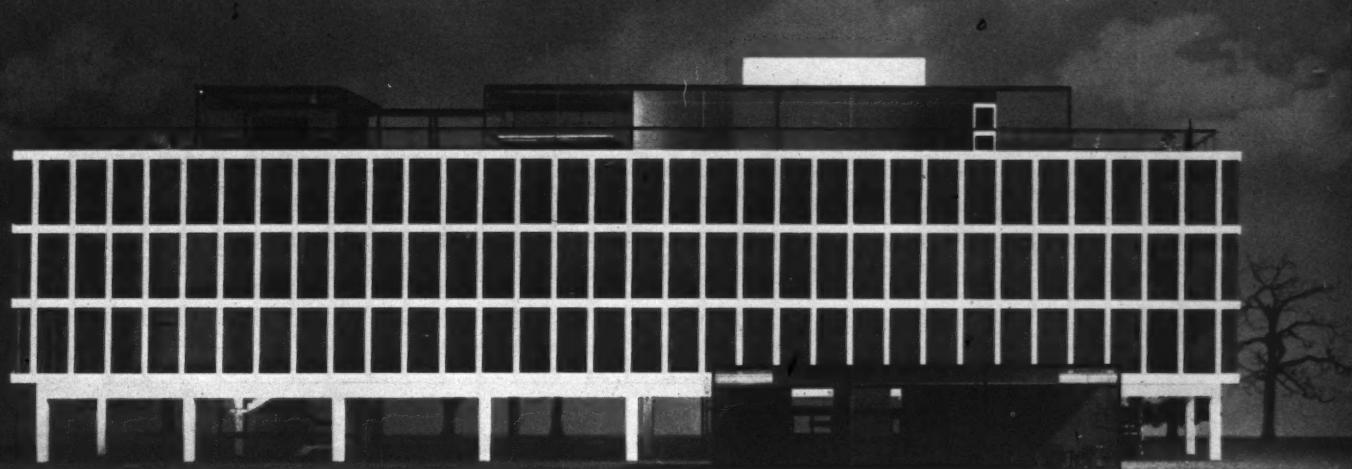




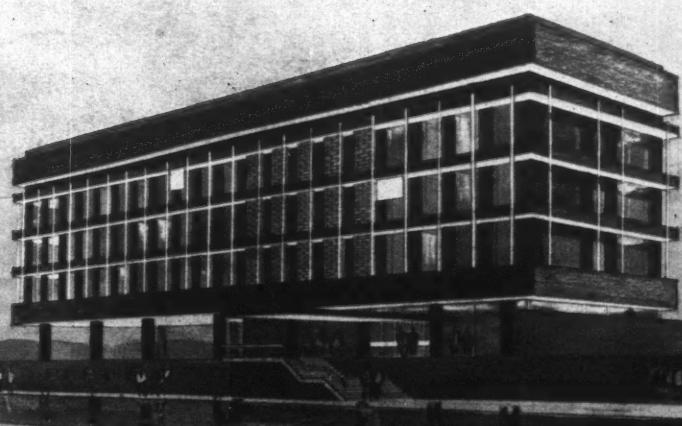
Offices, near Broxbourne, Herts.

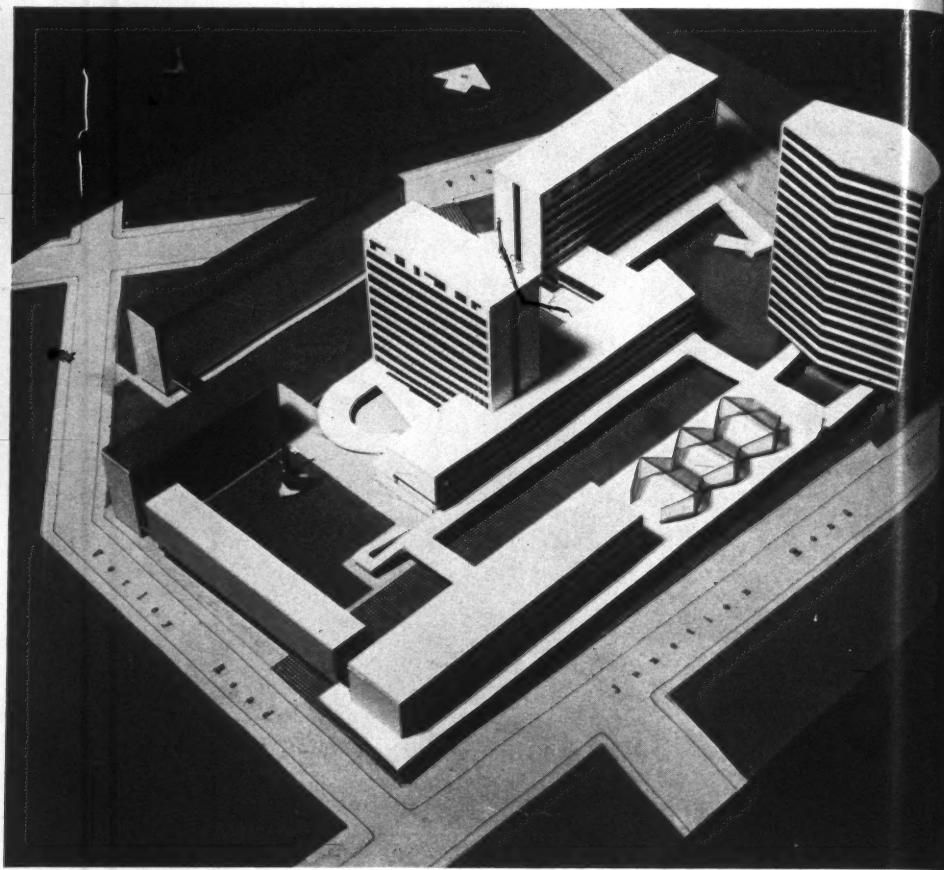
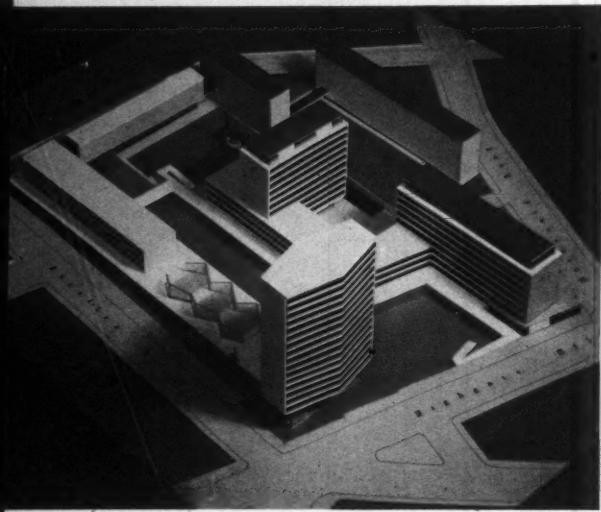


Offices, Oxford

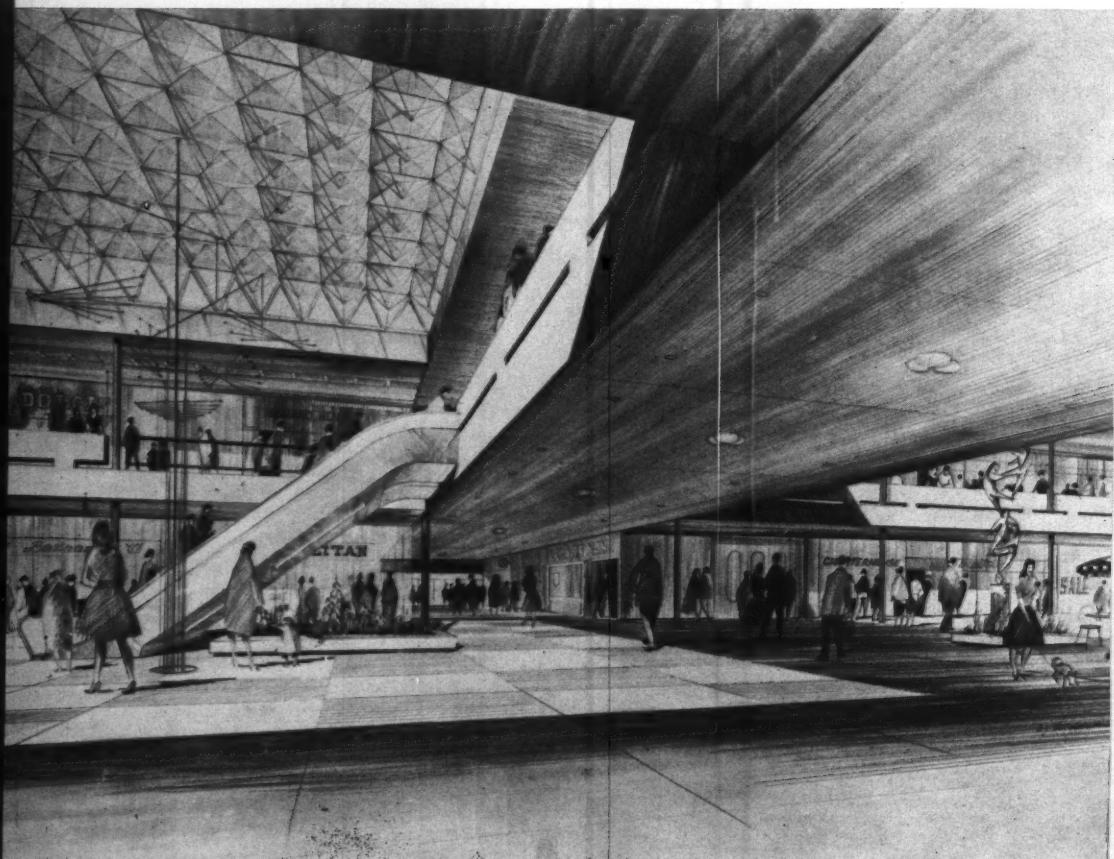


Tubeworks Offices,
Corby.

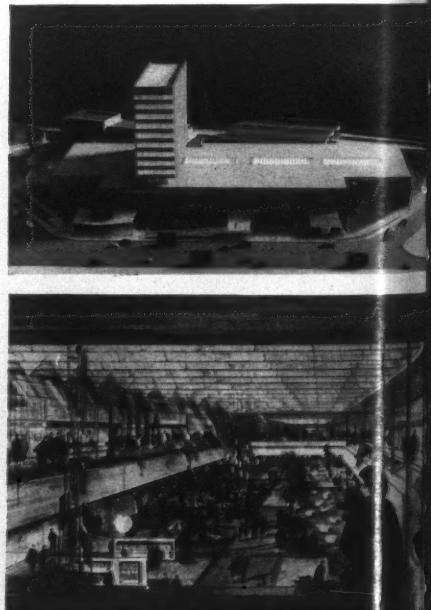




Shops and Offices, Islington: *above*, from the north-east; *right*, from the south-east.



Shops and Offices, Elephant and Castle: *Left*, internal two level shopping arcade, looking east towards the railway station approach; *below right*, from Newington Butts; *bottom right*, internal two level shopping arcade, looking along the main axis.







Shops and Offices, Islington

Oscar Garry & Partners

Client: Jands Property Co. Ltd.

Site: six-acre sloping island site at Archway Tavern intersection. Comprehensive plan prepared in collaboration with the LCC architects' department.

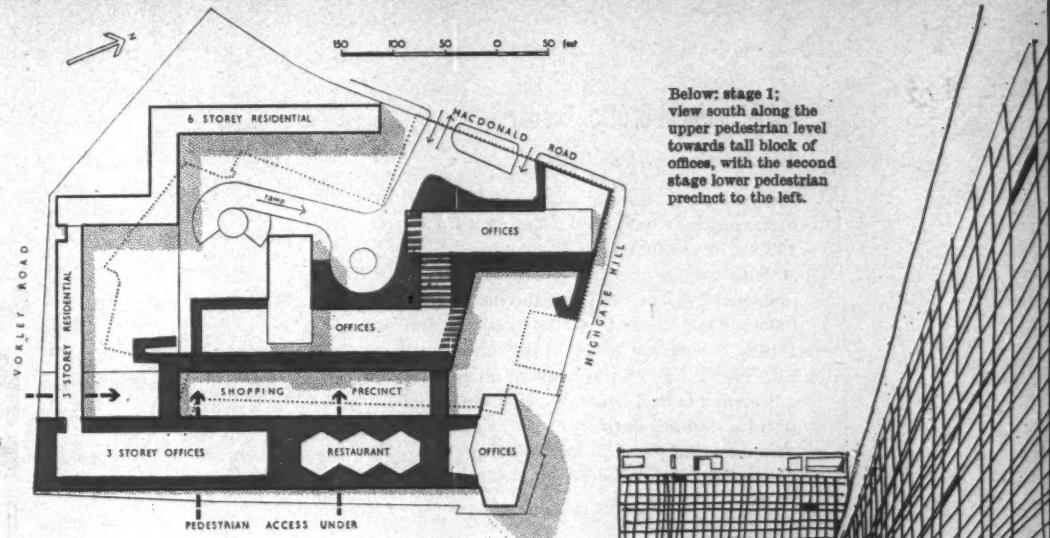
Accommodation: complete scheme will have pedestrian shopping precinct, 800,000 sq. ft. office space, 100 flats, restaurant and dance hall. Existing underground station to be reconstructed. Basement parking for 400 cars with pedestrian exits direct to shopping precinct.

Stage 1, top floors of two tall blocks have flats with open patios.

Structure and finishes: reinforced concrete flat slabs cantilevered out from columns. Cladding of glass, mosaic and exposed aggregate concrete slabs.

Sitework: starts early 1961.

Partner in charge, S. F. Dennis. Executive architect, G. J. Hawkins. Quantity surveyors, A. E. Thornton-Firkin & Partners. Structural consultant, W. H. Zinn. Mechanical services consultant, K. W. Dale.



Below: stage 1;
view south along the
upper pedestrian level
towards tall block of
offices, with the second
stage lower pedestrian
precinct to the left.

Shops and Offices, Elephant and Castle

Boissevain & Osmond

Client: William Willett Ltd.

Site: between east side of Newington Butts and railway viaduct. Part of the Elephant and Castle comprehensive redevelopment area.

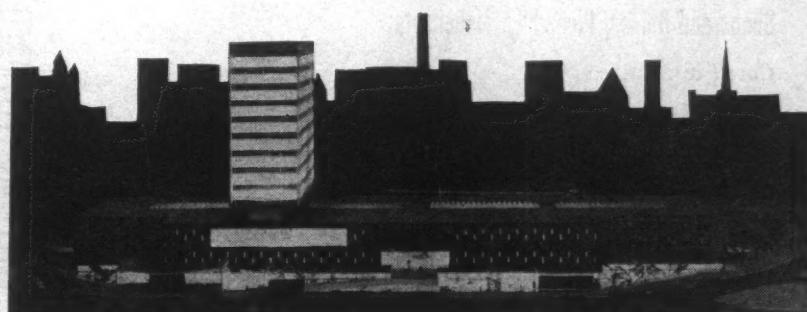
Accommodation: 8-storey base has shops grouped astride two main internal pedestrian concourses. Main concourse, eight feet above pavement, is cruciform in plan forming continuous routes through the base and linking direct with the railway station to the east. Offices over, indicated as nine-storeys but may be more, or less, are entered from this level. The Elephant and Castle pub will be rebuilt with a beer garden at sunken court level, eight feet below pavement, adjoining pedestrian underpass.

Pedestrian access: by escalators and ramps to the various levels.

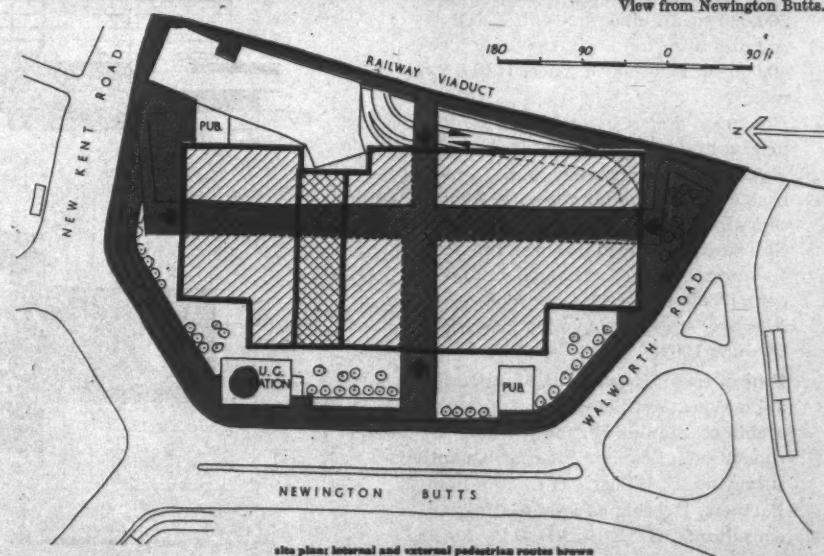
Vehicular access: ramps on the east side to basement parking and service areas.

Sitework: starts late 1961.

Structural consultants, E. W. H. Gifford and Partners.



View from Newington Butts.



Neighbourhood Centre, Redcar

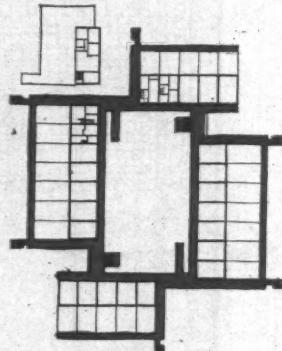
Frederick Gibberd

Client: Redcar Borough Council.

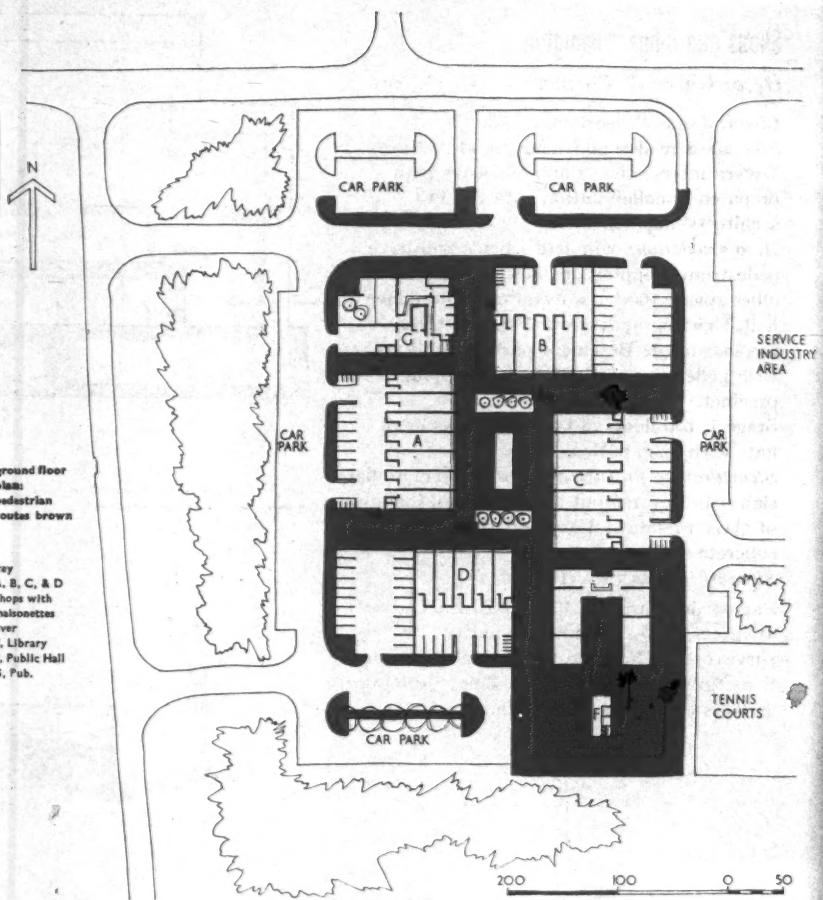
Site: centre of new residential area for 13,000, adjacent to playing fields.

Accommodation: central court, 24 shops, maisonettes over with continuous access balcony approached by ramps and stairs. Public house near north approach. Branch library, welfare clinic, housing office, meeting hall near playing fields. Service areas and parking around perimeter.

Structure and finishes: load bearing brickwork. Reinforced concrete floors and roofs. Wood windows.



First floor plan showing access to maisonettes



Shops and Offices, Piccadilly, Manchester

Covell & Matthews

Client: Piccadilly Manchester Properties Ltd.

Accommodation: 2-storey base: petrol filling station and 70 shops. Ground level shops face internal arcades and perimeter streets.

Shoppers protected from weather by the overhanging upper floor containing lighting and infra-red heating. Other shops at the upper level facing central piazza, with pools, sculpture and planting. 30-storey block: 200,000 sq. ft. office space. Bar and restaurant on top floor. 10-storey block: 40,000 sq. ft. of office space. Hotel: 272 rooms.

Pedestrian access: by escalators to upper piazza, lifts rising to each block.

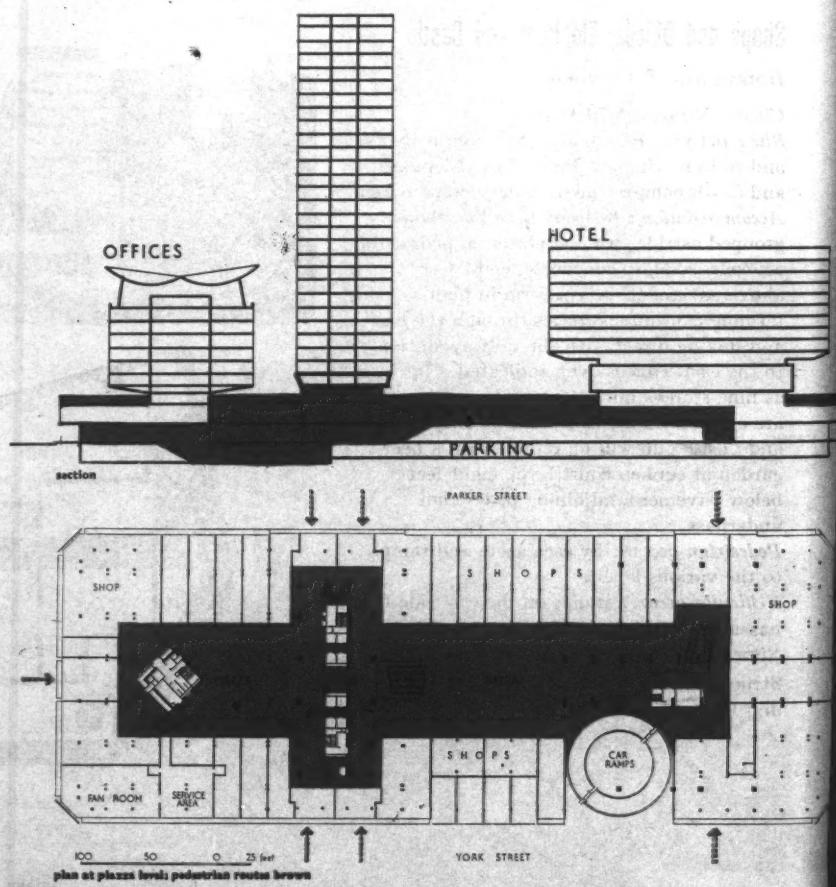
Vehicular access: circular ramp to roof of base with parking for 250 cars. Another 250 cars accommodated in the basement.

Structure: reinforced concrete frame.

10-storey block, cantilevered from central core, has laminated timber roof.

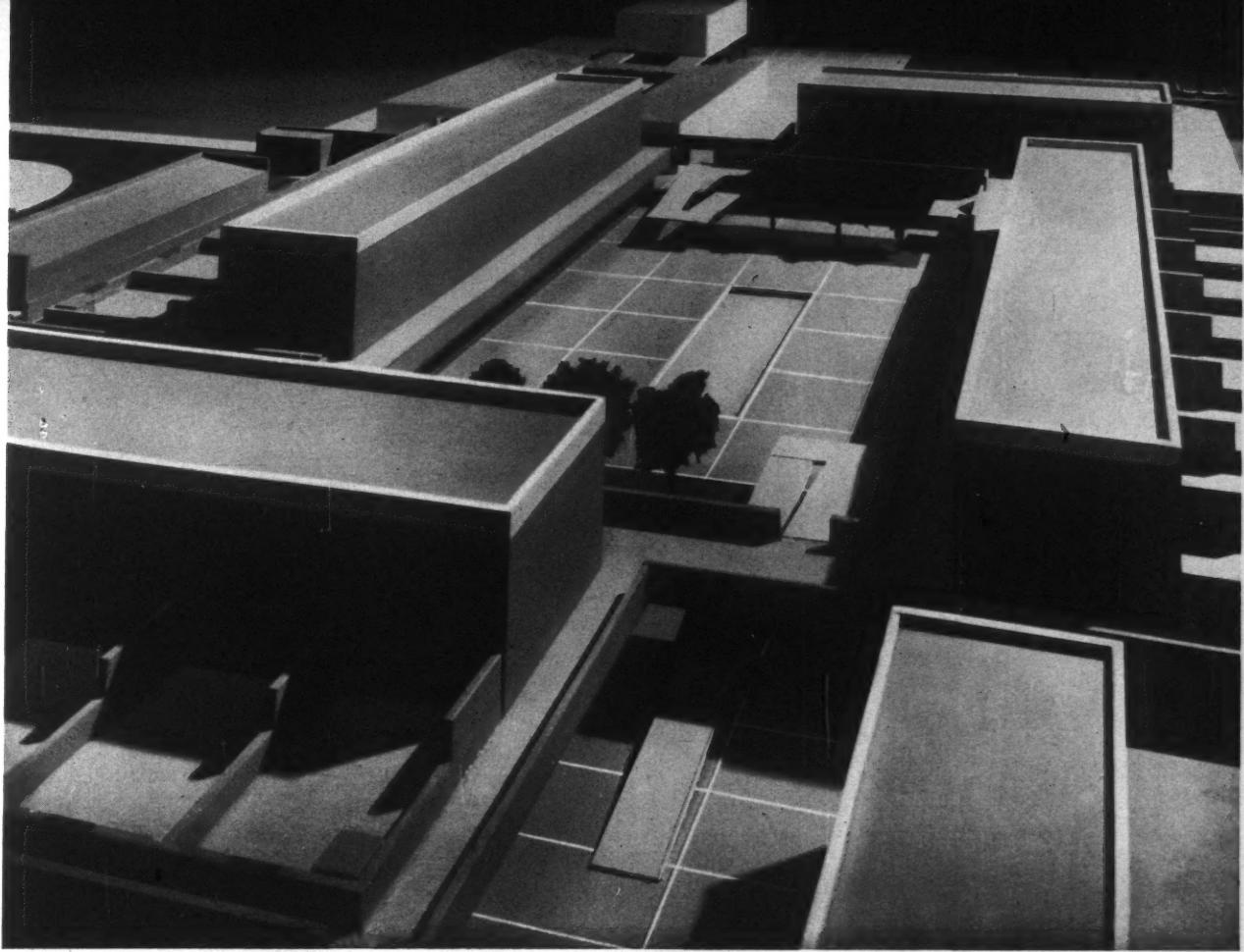
Sitework: started November 1959, completion by June 1962.

Project team, Brian Falk, Maurice Barnes, John Wheatley, Charles Donaldson. Site architect, Stanley Dutton. Structural consultants, Leonard & Grant. Quantity surveyors, C. William, O'L. Markham & Partners. Heating and ventilating consultants, G. H. Buckle & Partners.

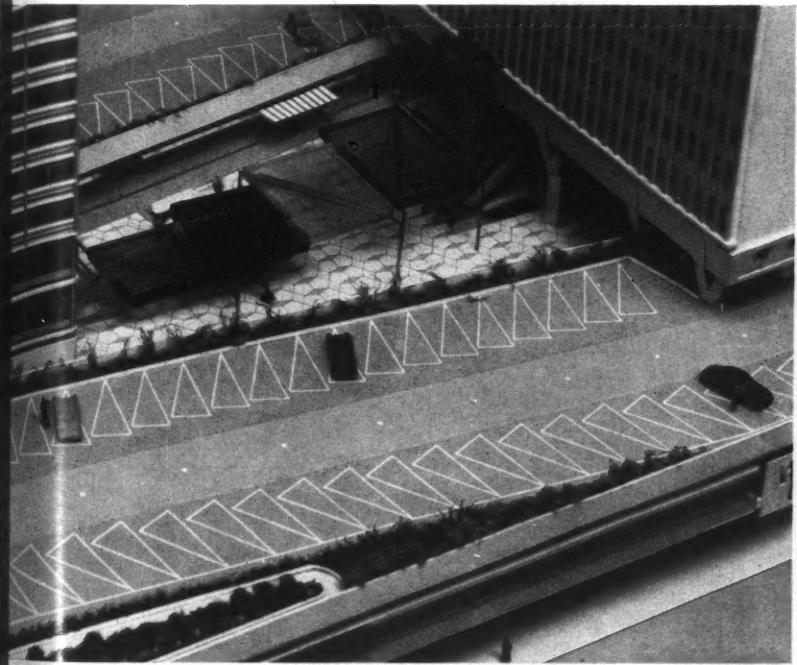




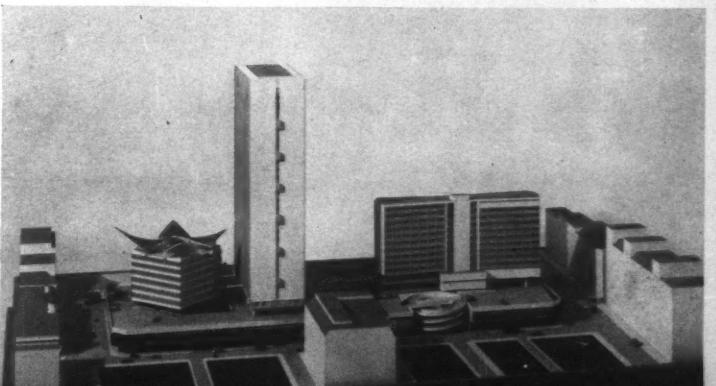
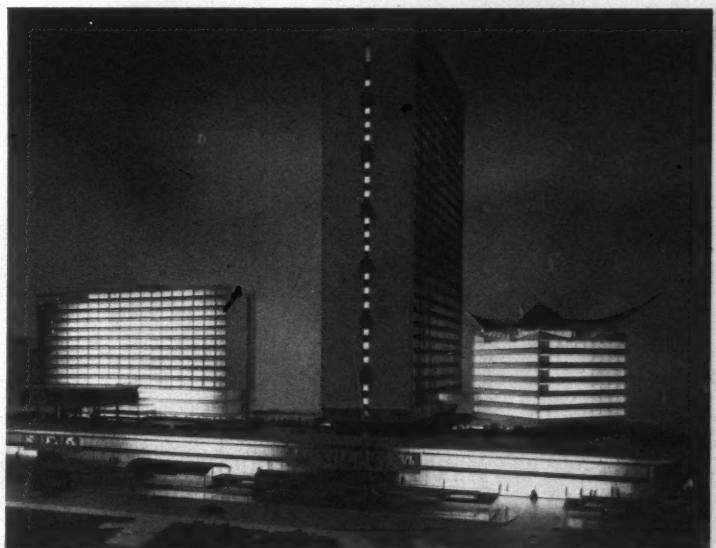
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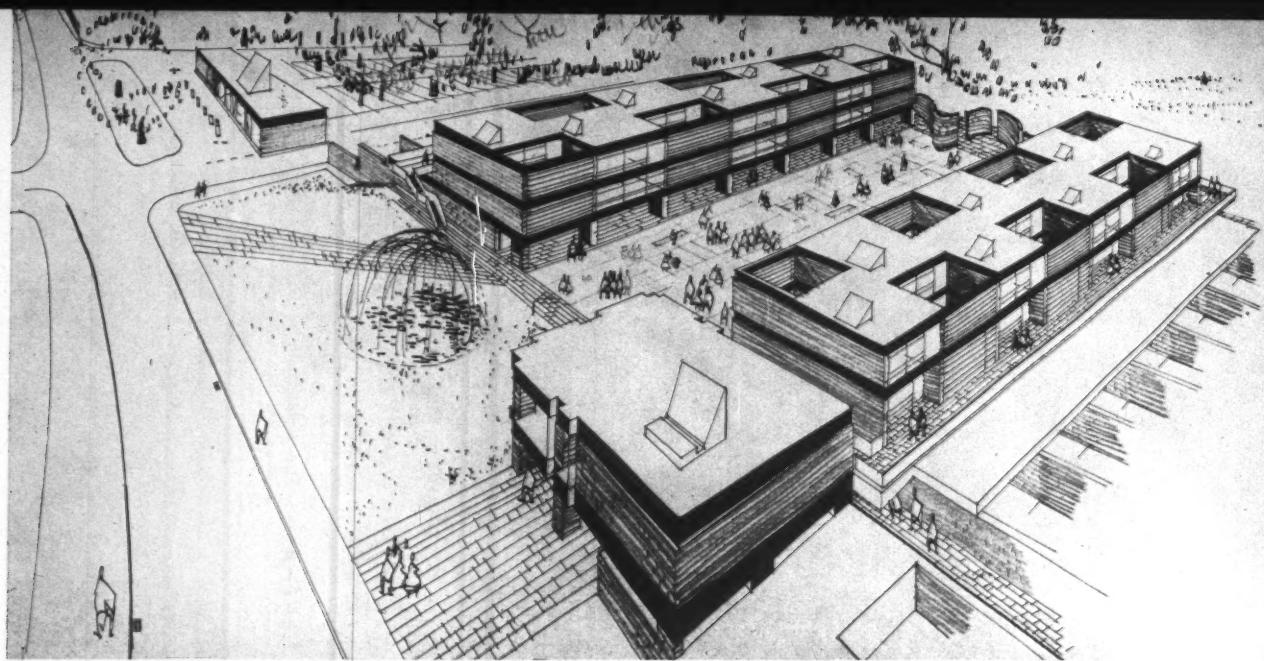


Neighbourhood Centre,
Redcar.

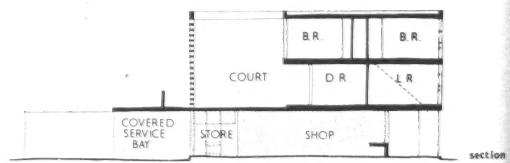
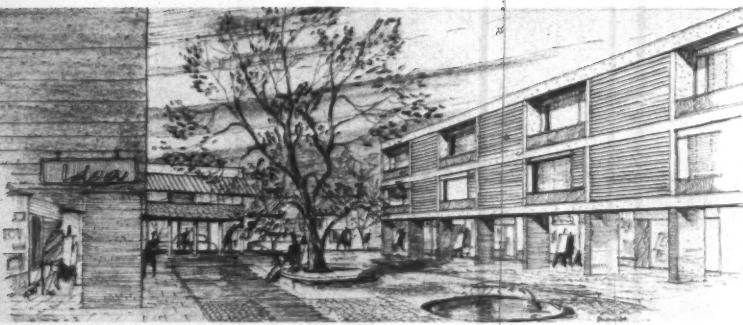


Shops and offices, Piccadilly, Manchester: *above left*, piazza between the hotel and office block showing the roof parking around the periphery; *above right*, from Piccadilly gardens; *below right*, from York Street, showing the vehicular access ramps.





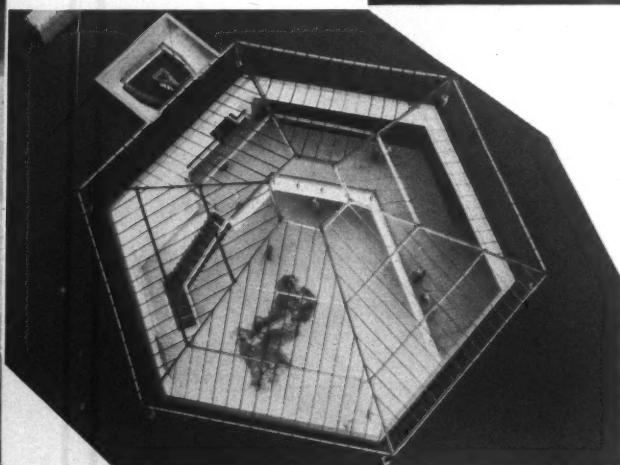
Shopping Centre, Bromley: *above*, bakery and café in the foreground and the service station and parking beyond the shops; *left*, the pedestrian square looking towards the bakery and café.



section



Shopping Arcade, Coventry: *left*, interior; *below*, glazed roof over the stair access to the rooftop carpark; *right*, the stair hall.





Shopping Centre, Bromley

Grenfell Baines & Hargreaves

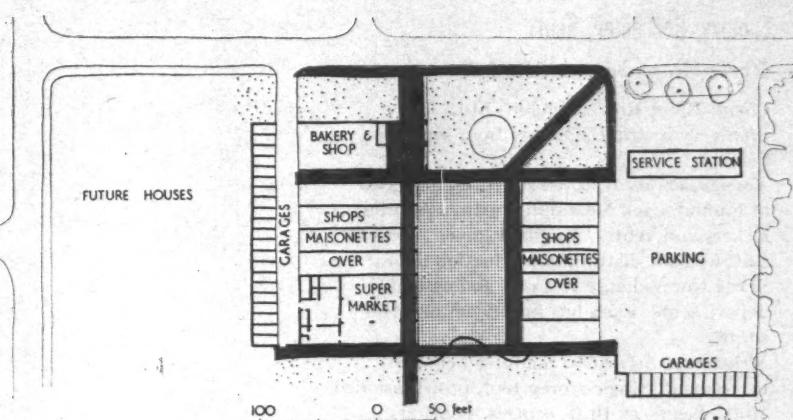
Client: M. Howard (Mitcham) Ltd.
Site: ultimately surrounded by 400 speculative houses.

Accommodation: 15 shops: 19 ft. frontage, 70 ft. or 90 ft. deep including stores, lavatory, covered yard and rear service access. Maisonettes over. Two-storey unit at north-east end has a bakery on the ground floor and a café over. Large car park screened by existing trees. Lock-up garages for all shops and maisonettes.

Structure and finishes: load bearing cross walls, facings in brick. Concrete first floor, other floors in timber. Purpose made EJMA windows. Electric floor heating throughout.

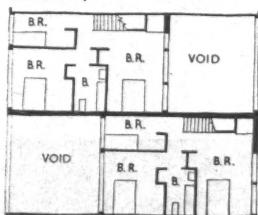
Sitework: started December 1960.

Associate in charge, David Rock.
Assistant architect, Winston Barnett.



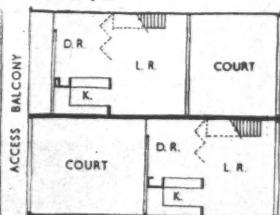
site plan, Shopping Centre, Bromley; pedestrian routes brown

second floor plan

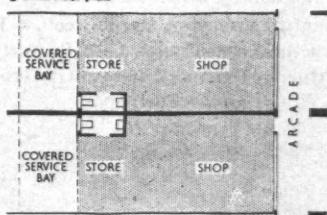


Shopping Centre, Bromley, typical plans at adjacent units showing the alternative arrangements of the maisonettes on the upper floors

first floor plan



ground floor plan



30 20 0 10 feet

Shopping Arcade, Coventry

Arthur Ling, City Architect

Site: final stage of central precinct area.

Accommodation: two public houses, 36 two-storey shops. Roof links with adjacent property to add further 120 parking places. 16 ft. 4 in. wide arcade, narrower than adjoining precincts. Standard shopfronts included.

Structure and finishes: reinforced concrete frame and slabs supporting lightweight partitions. Concrete arches over arcade alternate with lighting and ventilation slots. Arcade walls faced with Portland stone.

Paving, York stone.

Sitework: started July 1960, completion by August 1961.

Principal architect, Douglas Beaton.
Assistant in charge, Francis Barnett.

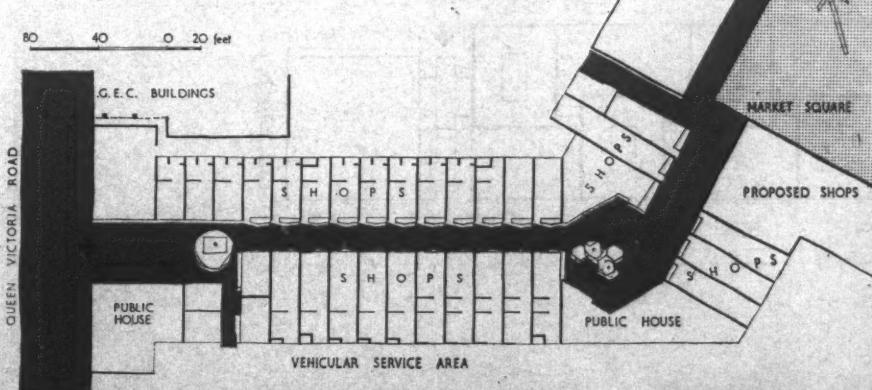
Market Square

Shopping Arcade



Aerial view of the model of the Shopping Arcade, Coventry, from the south-west

80 40 0 20 feet



ground floor plan, Shopping Arcade, Coventry; pedestrian routes brown

Factory, Rochester, Kent

Yorke, Rosenberg & Mardall

Client: Elliot Bros. (London) Ltd.

Site: very restricted. Slopes from south to north.

Accommodation: 124,000 sq. ft. factory area at ground level. Mezzanine, with lavatories, lockers and ventilation plant, gives access for staff without disturbing production floor. Seven towers house research and assembly departments. Each has four floors of 8,000 sq. ft.

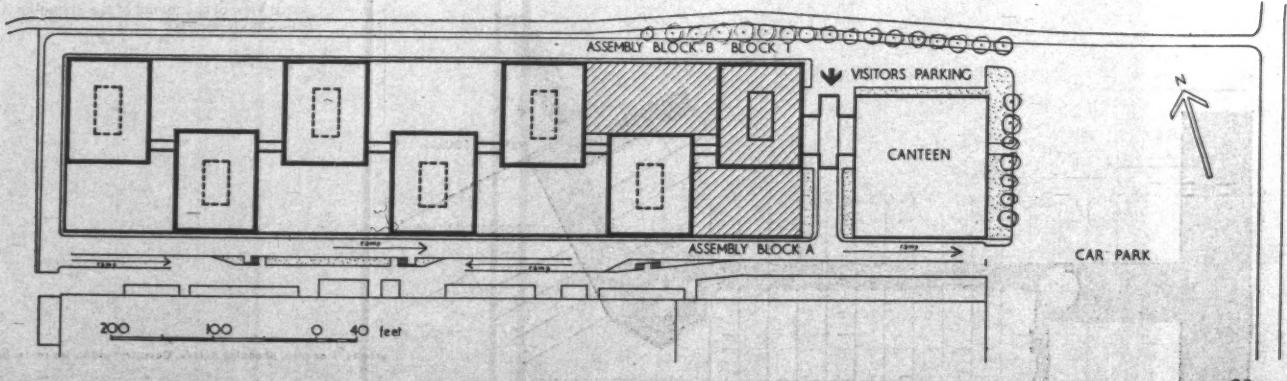
Structure and finishes: reinforced concrete throughout. Single-storey roof, post-tensioned 70 ft., beams at 10 ft. centres. Continuous rooflights between. Beam ends taken into perimeter beams supported at 20 ft. centres. Tower block floors coffered, 12 in. beams in both directions. Glazed tile cladding externally. Windows, galvanized steel.

Sitework: stage 1 started September 1960, completion by September 1961.

Quantity surveyors, Cyril Sweett & Partners. Structural consultants, Felix Samuely & Partners. Mechanical and electrical consultant, R. W. Gregory & Partners.

model from the main road looking towards the entrance with canteen on the left.

site plan: stage 1 timed





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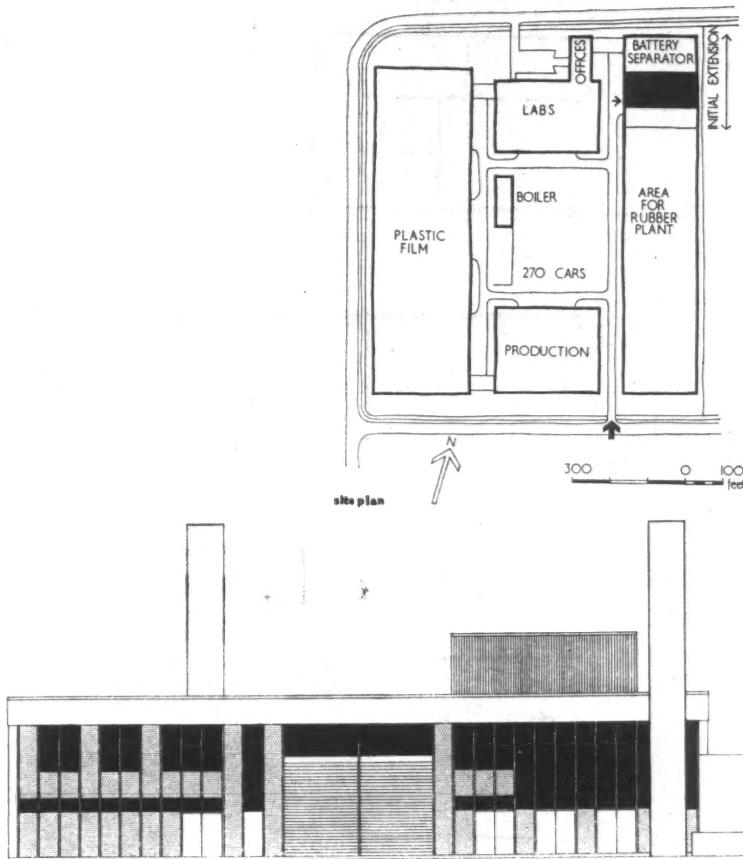
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Factory, Basildon

*A. B. Davies, Architect Planner,
Basildon Development Corporation*

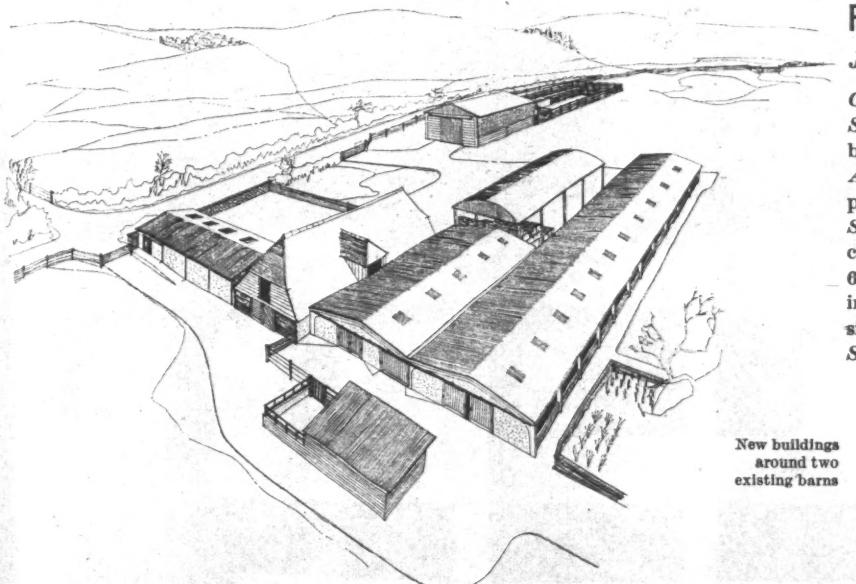
Site: 6 acres, eventual development to 20 acres. Facing London-Southend road.

Accommodation: for production of battery separators by plastic products manufacturer. 20,000 sq. ft. in stage 1. Rapid expansion to north and south later. Unloading and dispatch bays at west end. Offices at mezzanine level. Boiler room and electrical gear within main building.

Structure and finishes: industrialist's programme required walls which can be taken down and re-erected easily. Two main elevations have temporary wall system of laminated timber frames. Portal steel frame, patent concrete slab roof and asphalte covering. External walls, glazed or panel infill.

Services: artificially lit. Space heating by ducted warm air and hot water. Waste heat from production used in heat exchanger. All services run at ceiling level.

Senior architect, industry, D. Galloway.
Assistant, A. P. Rowson. Quantity
surveyors, E. C. Harris & Partners.



Farm, Ashford

John Voelcker

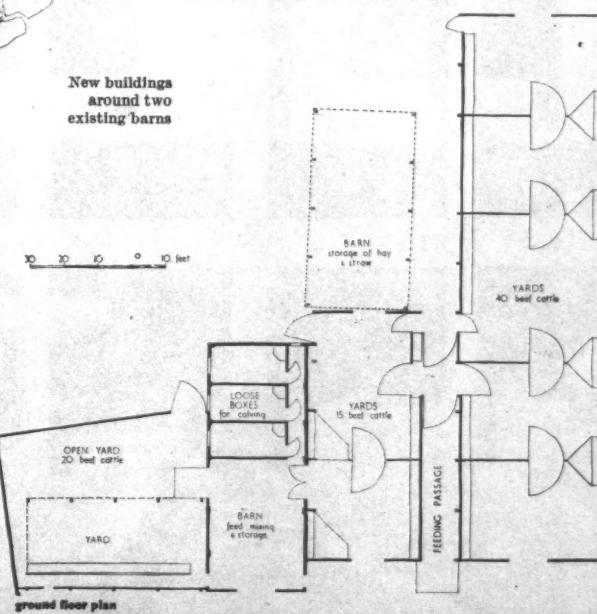
Client: H. N. Holdin.

Site: existing traditional farm with two old barns and loose boxes.

Accommodation: to deal with increased production, 1,000 sheep and 120 beef cattle.

Structure and finishes: proprietary precast concrete frames. Roofs 11 deg. pitch with 6 in. corrugated asbestos covering. Wall infill, 6 in. concrete block rendered on both sides.

Sitework: started June 1960.



Bank Branch Office, Belfast

R. Ferguson & S. McIlveen

Client: Northern Bank Ltd.

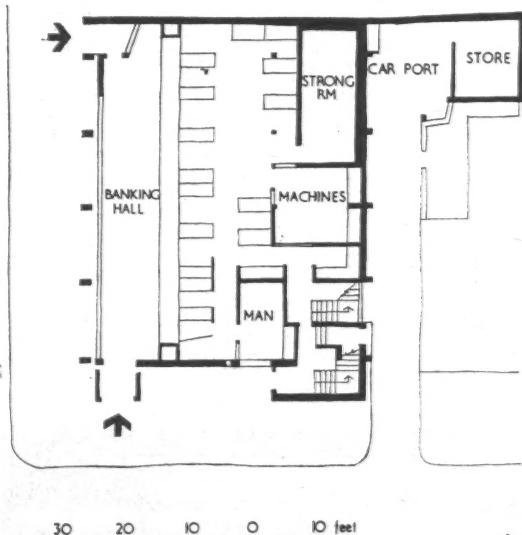
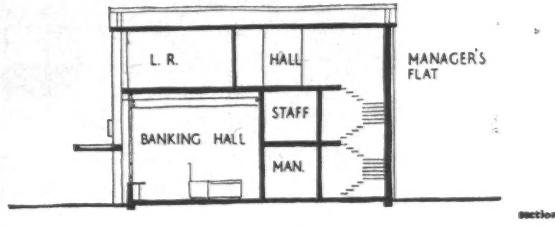
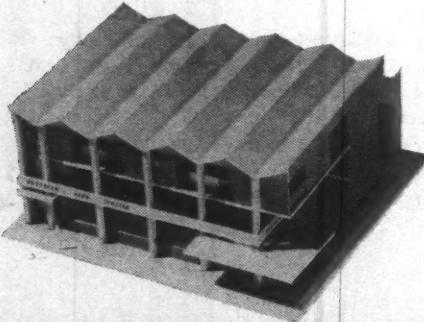
Site: bounded by Antrim Road, a main traffic artery on north side of City.

Accommodation: banking hall with counter for 10 clerks at ground level. Mezzanine over rear offices has staff rooms and ledger store. Four-bedroom manager's flat on top floor.

Structure and finishes: reinforced concrete frame. Columns bush hammered. 2 in. grey facing bricks purpose made. Bronze anodized aluminium window frames to hall, timber elsewhere.

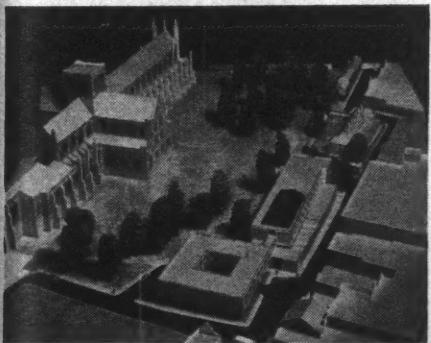
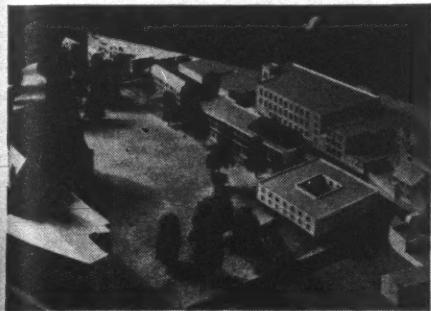
Sitework: starts early 1961.

Partner in charge, H. R. McIlveen. Quantity surveyors, W. H. Stephens & Sons. Heating and electrical consultant, J. R. W. Murland.





Above, south side looking under the east courtyard block which faces on to the cathedral close.



Hotel, Winchester

Bernard M. Feilden of Feilden & Mawson

Client: Trust Houses Ltd.

Accommodation: 78 bedrooms with private bathrooms and built-in furniture. Lounges, bars, coffee bar, dining, grill and banqueting rooms. 27 staff rooms and a manager's suite. 36 parking places provided. Let-down grilles between columns under east block give additional lock-up space for 20 cars. West end kept open to develop vista of north transept of Cathedral seen from the High Street through St. Maurice's Tower Arch.

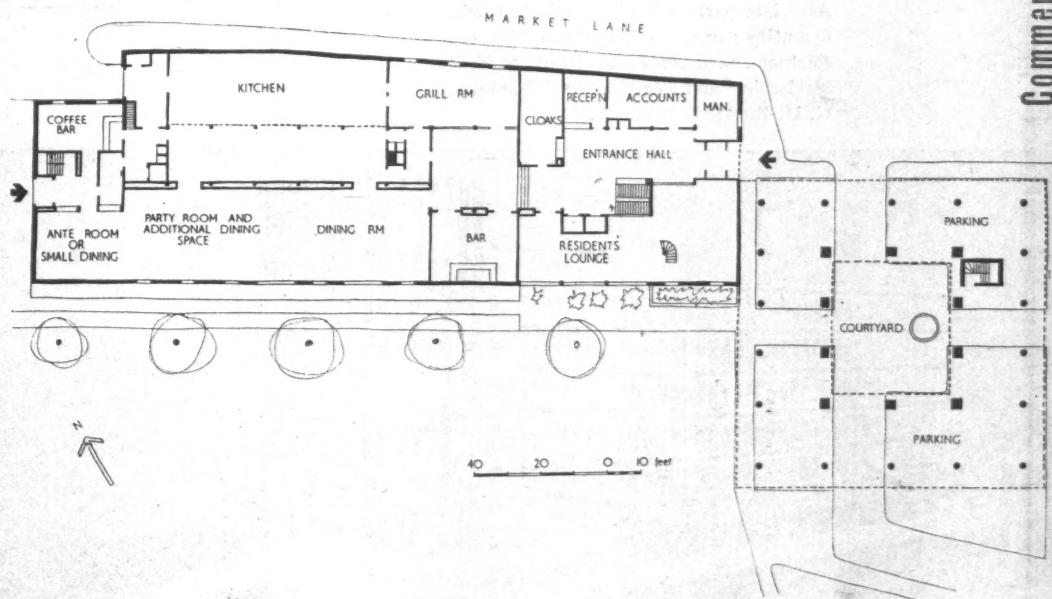
Structure and finishes: reinforced concrete basement and ground floor. Upper two floors, load bearing brickwork. External facings, brick, stone, flint and tile cladding.

Sitework: starts 1961, completion 1963.

Consulting architect, Lionel Brett.

Assistant architect, Anthony P. Rossi.

Quantity surveyors, Philip Pank & Partners.



Left above, from the south-east; left below, from the east; below, from the south-east.



Air Terminal, West Kensington

Sir John Burnet, Tait & Partners

Client: Air Terminals Ltd.

Site: Cromwell Road curve. Triangle between Underground tracks, alongside present temporary terminal.

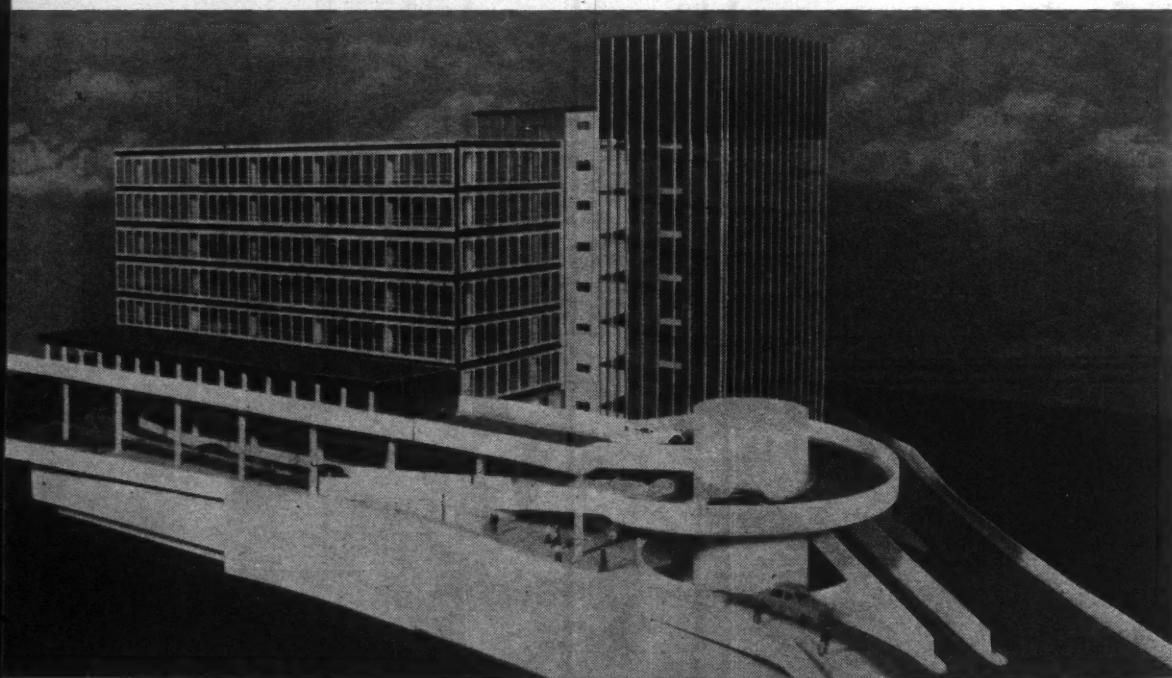
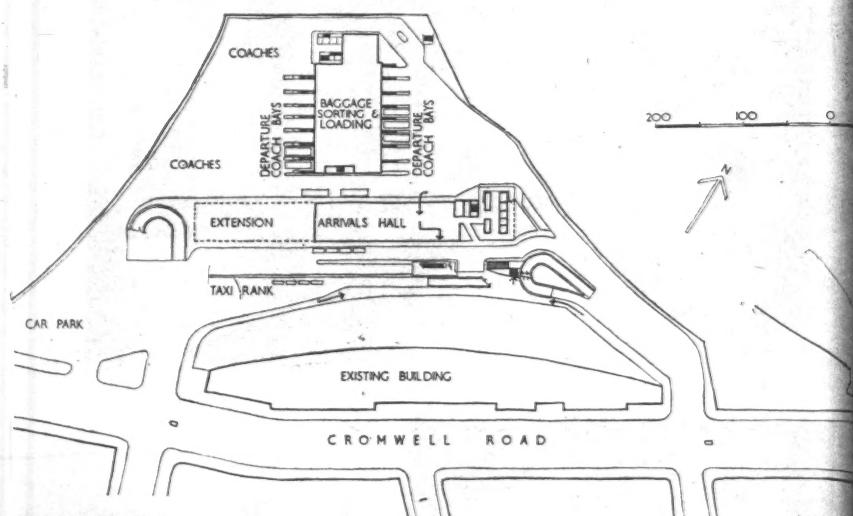
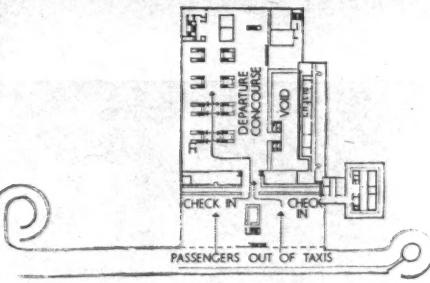
Accommodation: arrival at ground floor. Departure concourse 25 ft. above road has buffet and restaurants served from below. Basements have parking for 140 cars, kitchens, canteens, cargo offices, services area. BEA offices on upper floors with separate lifts, entered below road level. All vehicles circulate clockwise.

Structure and finishes: raft built over tracks. Reinforced concrete frame. Anodized aluminium curtain walling. Sealed windows, single glazing.

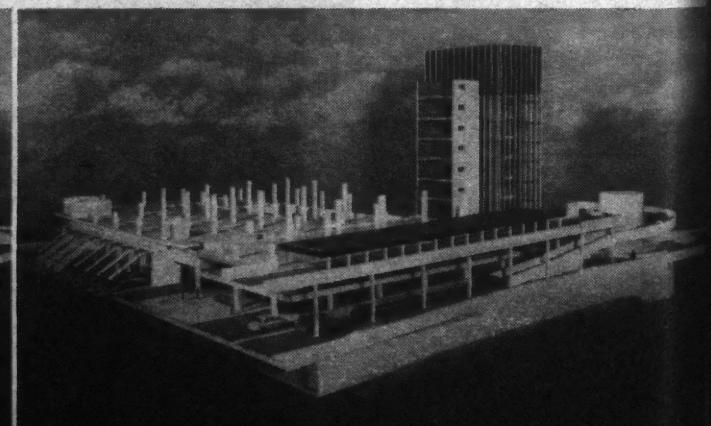
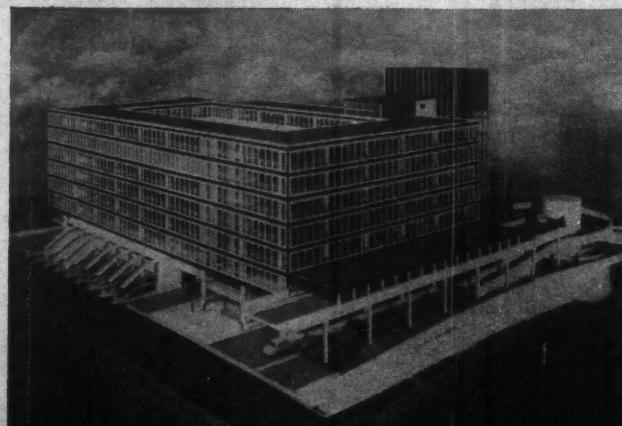
Services: fully air-conditioned. Oil-fired heating.

Sitework: started July 1960, phase 1 completion by November 1962, phase 2 completion by March 1963.

Associate partner in charge, J. A. Buck. Quantity surveyors, Wakeman, Trower & Partners. Structural consultant, A. E. Beer. Mechanical and electrical consultants, G. H. Buckle & Partners.



Left, view from the west showing the descent ramp from the upper departure concourse level with the lift tower behind; below left, from the vehicular approach to the building; below right, departure concourse level.







EXHIBITIONS

PAINTING AND SCULPTURE

When the Cubists pasted into their compositions pieces of wallpaper which imitated wood grain, avant garde critics treated it as a great moral victory over the evils of illusionist painting, and when the same Cubists went on to imitate in paint the appearance of wallpaper which imitated wood grain they were still considered to be in a sound ethical position because the painted copy was doing exactly the same job in the composition as the 'real' *trompe l'oeil*. In the same way, when Dubuffet does a thinly painted picture which simulates the appearance of his thick paste pictures, he is not using illusionistic tricks unethically. It isn't as if he were making a *trompe l'oeil* of any old bit of reality such as a piece of wallpaper that imitates wood grain; on the contrary, he is using *trompe l'oeil* as a legitimate pictorial device for reducing the literalness of his slabs of matter, but without of course minimizing the moral victory over the evils of illusionism implicit in the literalness of his slabs of matter. In fact, it seems that anything an avant garde artist chooses to do is automatically ethical.

The painter Robert Motherwell has provided what appears to be a good excuse for this view by equating the ethical with the venturesome, and has pointed out that certain kinds of picture-making for which the artist can prepare are *ipso facto* beneath the level of the ethical. Motherwell quotes Kierkegaard in support of his contention, but one ought not to imply that one's on the same side as Kierkegaard unless one is seeking God. It's possible, however, that Motherwell and some other American painters are seeking God. Certainly their work is not so obviously involved in erotic entertainment as most of the avant garde work being done in Europe.

Yet on the whole, the claims made for American painting are based on aesthetic precepts rather than moral precepts, and it is the publicists of the European avant garde who tend to make large moral claims for aesthetic novelties. Sir Herbert Read, for instance, wrote about Alberto Burri's scrap collages in a recent issue of a Sunday paper as if they were the outpourings of some sort of Old Testament prophet, for it seems that by taking the material 'which the technologist has used

and rejected' and *defiantly* creating from it the magic of a work of art, he reveals 'the raw sensibility of an artist outraged by the hypocrisy of a society that presumes to speak of beauty, tradition, humanism, justice and other fine virtues, and is at the same time willing to contemplate the mass destruction of the human race.' I would like to quote other passages from this article and linger over their implications, for I find them more fascinating than Burri's pictures made of patched sacking, charred wood and pieces of tinplate, but I must be content with pointing out that although Burri may find his raw material on the scrap heap he has to subject it to a lot more tearing, burning and soiling before it is in a suitably maltreated condition for in-

cans squashed under a power press into a rectangular solid, then cast into bronze and given a patina that brings to mind the surface treatment of Manzu's nudes. The even, inexorable pressure and the process of casting have between them given the deformations a voluptuous softness, and the rimmed depressions which indicate flattened openings are a cross between the crushed mouths of magazine heroines and discarded contraceptives. César's contribution to this work would appear to be an acute sense of the suggestive content of the original heap of cans—a very 'pure' example of what Dali calls 'experimental paranoia.'

The opening exhibition at the new Grosvenor Gallery in Davies Street was a notable anthology of twentieth-century



1

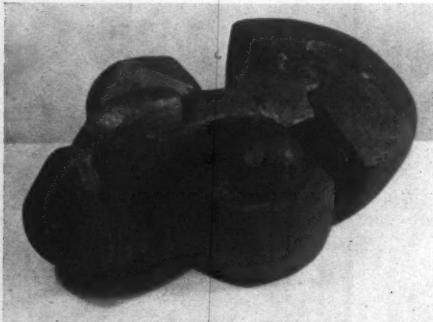
closure in his pictures. What Sir Herbert calls 'defiance' strikes me as being a cool and sophisticated response to the demand for art as sensual gratification, and Burri's sensibility as being not so much raw as jaded.

I can't remember why I didn't write about Burri when he held his first London one-man show at the Hanover Gallery a few months ago. His pictures make excellent decorations for modern interiors. Some of his burnt and sooty-looking tinplate pictures, 1, were particularly attractive. I like Burri about as much as I like César, who has been showing thirty new sculptures at the Hanover, some of them influenced by Burri and others by Zoltan Kemeny. These influences are not surprising, for all three of them are aesthetes of the scrap heap, busily turning 'anti-art' into the last word in artistic preciousness, and César himself puts forward some ideas in his show that the others might usefully explore. I reproduce one of the most fascinating examples, called 'Compression Dirigée B,' 2. It is a heap of



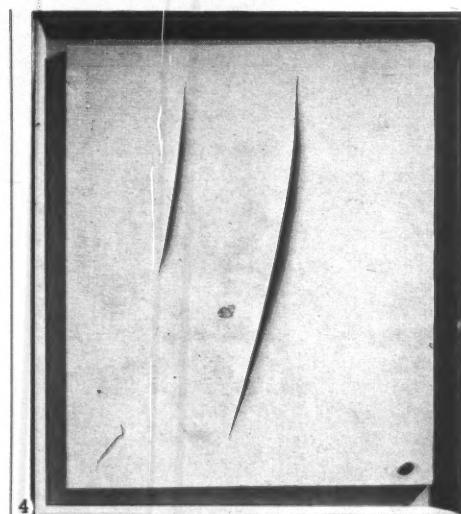
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sculpture, and it looks as if this is going to be a gallery where one can expect to find small and medium size works by some of the most distinguished sculptors of our time permanently on view. The director of the gallery is Mr. Eric Estorick, whose collection of modern Italian paintings was exhibited at the Tate Gallery some time ago. His sculpture exhibition disclosed a leaning towards the Italians and included work by sculptors new to London. A number of carvings and bronzes by Cascella were placed in such a way as to constitute a small one-man show within the anthology. Most of them are made of two or three interlocking components, and can be classed as abstracts with anatomical implications, 3. They have the usual sensual charm which one tends to associate with the European avant garde, but belong to the openly artistic rather than the artistically anti-artistic faction.



3

Fontana, the most avant garde of all contemporary Italian painters, has just had his first one-man show with McRoberts and Tunnard in Curzon Street. The exhibition included a souvenir of the series in which he gummed pieces of coloured ceramic to his canvases and a few examples of the series in which he bored his canvases with small round holes. The latter are not as good as the examples in the Damiano collection: instead of meandering across the canvas as if marking the passage of something significant that has just disappeared, the holes operate as dotted lines round biomorphic shapes of extreme banality. But the bulk of the show was devoted to Fontana's latest 'manifestations.' These are canvases painted in a single colour and gashed in one, two or several places. There were a few lapses of taste. The canvases cut into fancy shapes were execrable, and some of the colours looked like fugitives from a paint manufacturer's shade card, but the white canvases and the ones left unpainted and the vermillion one that wasn't in the catalogue and could be glimpsed by the unprivileged through the open door of the private office, wore their wounds with supreme elegance. The gashes are made with surgical precision, 4. The canvas



4

caves in slightly towards the centre of the cut, and the shadow thus produced combines with the weave of the canvas to produce an effect of fine hairs. The mark in the lower right-hand corner of the picture reproduced here is a dab of paint bearing the artist's thumb-print. There is no image on the canvas to be assaulted and the destructive gesture leaves in its wake an image of receptivity. The canvas is so totally devoted to the gesture that it is very easy for the spectator to participate vicariously in the artist's activity; and if your mind works that way (as mine tends to do) you can even think of yourself as Adam creating Eve. Fontana demonstrates that art is at its most artistic when it's at the end of its tether. Its the most brilliantly absurd manifestation of dandified insolence I've ever come across.

After Fontana, Mathieu seems a bit fussy. Fontana, in paintings where there is only one slash, brings down the speed of execution to a matter of a second or so, for the colouring of the canvas is mere preparation. Mathieu, on the other hand, takes half an hour, or even more, to mark his canvas with loops, lines and squiggles squeezed directly from the tube, 5. Julien Alvard, in his preface to Mathieu's ex-

hibition at the New London Gallery, is no more than just when he praises 'the energy, flexibility and rapidity' of his calligraphy, but Mathieu must by now be horribly familiar with its limitations, for the devices which can be made by the hand when 'left to its own devices' are strictly circumscribed. Lacking anything to transform, his art remains as monotonously inconsequential as ever.

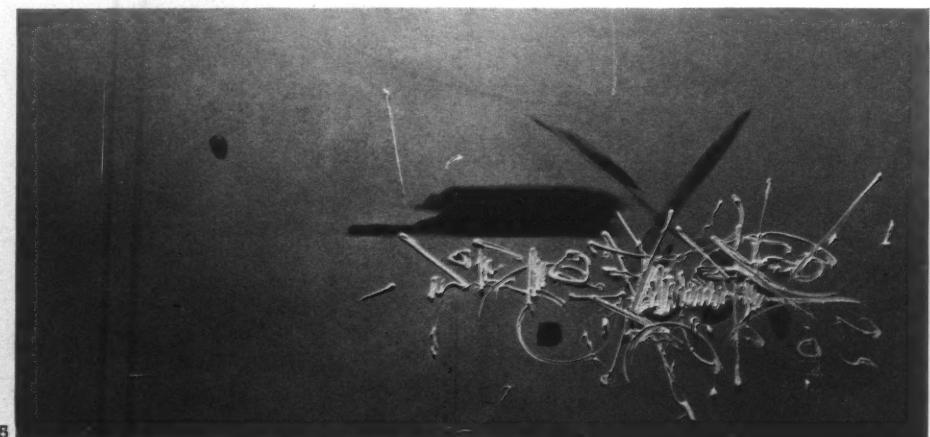
One can see, nevertheless, that his characteristic marks have infinitely more variety and vitality than the marks that have produced Helleu's pretty drawing of a pretty woman, 6. Mathieu relies too egotistically upon his own innate resources.



6

Helleu, as far as one can tell, is practically without any. Imagine the result if these weak, inert squiggles and empty accents had been left to their own devices, instead of being allowed to hide their shortcomings behind a woman's skirt!

The Helleu pastel was in a recent show of drawings at the Reid Gallery, which was as varied and delightful as the show with which it opened a year before. It



5



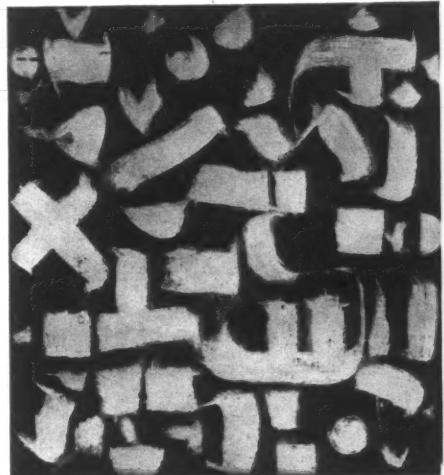
included a splendidly romantic drawing of soldiery by Gericault, a mysterious 'Vase de fleurs' by Redon, two small ewers, wonderfully alert drawings by Toulouse-Lautrec, water colours of the plage by Boudin which were full of light and movement, and a drawing by Suzanne Valadon which was hard and coarse and yet somehow swept the board. Valadon, brought up in poverty, taught herself to draw by chalking on Paris walls and pavements, and something of her toughness, independence and indomitable spirit survives in this bleak and sturdy drawing of a young girl, 7.

The Leggett exhibition of Turners from private collections, held in aid of the Missions to Seamen, included an out-



standingly fine late water colour of a stormy sea with driving rain, and the catalogue was especially valuable for its introduction by Basil Taylor. It's one of the best essays I have read on Turner and I hope it is a sign that he is engaged on a longer study. It happens to contain one statement that seems pertinent to the contemporary European situation. After referring to Turner's immense knowledge and command of natural effects, Taylor remarks that he could have said with Goethe, 'I attach no value to poems snatched from the air.' I don't think the artists I have been tentatively discussing would understand the price in Goethe's remark.

Some of the American abstract expressionists seem to me to have received more of the Turner inheritance than the Europeans of the same generation. In an exhibition at the ICA which I can't say much about because I arranged it, some quite small paintings by Motherwell,



Kline, de Kooning, Pollock, Tobey and Tomlin were hung side by side with such European moderns as Dubuffet, Tapies, Hartung, Fontana and Mathieu, and I had the very strong impression that the Europeans were much more concerned with gesture than the Americans. I felt that they were making gestures *against* painting and would be just as happy making their gestures on the air, with electric torches, if there were some way of fixing the results. On the other hand, it was quite startlingly obvious that the Americans are still profoundly concerned with the art of painting, and although, ironically enough, such paintings as de Kooning's 'Zurich,' 8, and Tomlin's 'Number 14,' 9, were chosen primarily for their sign value, there was something satisfactorily rich and dense about them as if they were the warm and living outcome of a slow, organic process. To paraphrase one of Luther's sayings, if one cut their signs they would bleed.

Robert Melville

PLANTS

WATERSIDE PLANTS*

Trespassing one spring in a mysterious wood which concealed a chain of ponds, with asphodels growing wild, shuttlecock ferns unfurling in a dried-out moat, and the air sweet with the honey smell of *Azalea mollis*, I came across a strange colony of bronze stems which, serpent-like, were uncurling their heads of rich bronze leaves on the margin and in the muddy verges of a pond.

These turned out to be *Rodgersia podophylla*, Japanese, a member of the Saxifrage family, whose hand of leaves is cleft in five broad divisions. They grow 1 ft. to 1 ft. 6 in. tall, need moisture at the root, and thrive in acid peaty soil. The leaves change to a bronzy green as the season advances.

I have since seen them planted beside water in a rockery at Kew, 1, and in a 'manufactured' peat garden in the Cotswolds. But naturalized at the waterside in woodland they produced a far more fascinating effect. For colour contrast then, where acid soil, semi-shade and water meet, this type of vegetation is recommended. The plants are propagated by cutting the rootstock; from one single root twenty plants can be obtained in a year. Perry's of Endfield, the specialists in bog and aquatic plants, have them, and other Rodgersia vars., so do Sunningdale Nurseries, Windlesham, Surrey.

Gunneras, South American imports, are the giants of the waterside. The leaves, which remind one of gigantic rhubarb, attain a vast size provided the soil is properly enriched, the roots have access to water and they are given a position sufficiently sheltered and sunny. *Gunnera chilensis* (syn. *scabra*), 2, can be seen at Kew on the waterside opposite the Palm House, associated with a planting of royal ferns which demand similar moist conditions.

The other rather similar variety, *Gunnera manicata*, was shown by Perry's at Chelsea last year. Both plants have extraordinary fruit spikes like cowrie-studded totem poles, which appear with the leaves in spring. *G. manicata*'s spikes are taller. Some authorities recommend the removal of the fruit spikes to allow the better development of the leaves, but, in my opinion, they are too much of a phenomenon to permit such liberties.

For planting, a large hole about 6 feet wide and 4 feet deep should be excavated,

*Previous plants, dealt with in this series of notes on herbaceous perennial and climbing plants suitable for the external embellishment of buildings, have been the 'giant parsnips' (A.R., August, 1960), the acanthus (September) and various feathery plants (November).



1, *Rodgersia podophylla*, planted in a waterside rockery. 2, *Gunnera chilensis*.



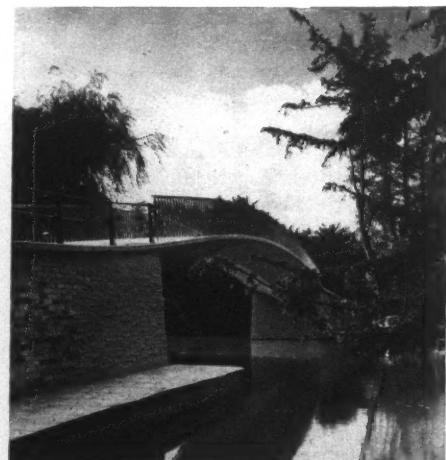
filled with drainage material at the bottom and then with a rich compost of loam and manure. When planted on a sloping site a trench should be dug or a depression made in the turf to allow the rain to reach the roots. In winter, when the leaves die down, these should be used to cover the crowns and the plant enclosed in a dome of bracken peat, to protect it from the frost. In early March the gardeners at Kew still keep this lid on, although the new leaves and spikes are already making growth.

Patience Gray

HATS OFF

GARRETT HOSTEL BRIDGE

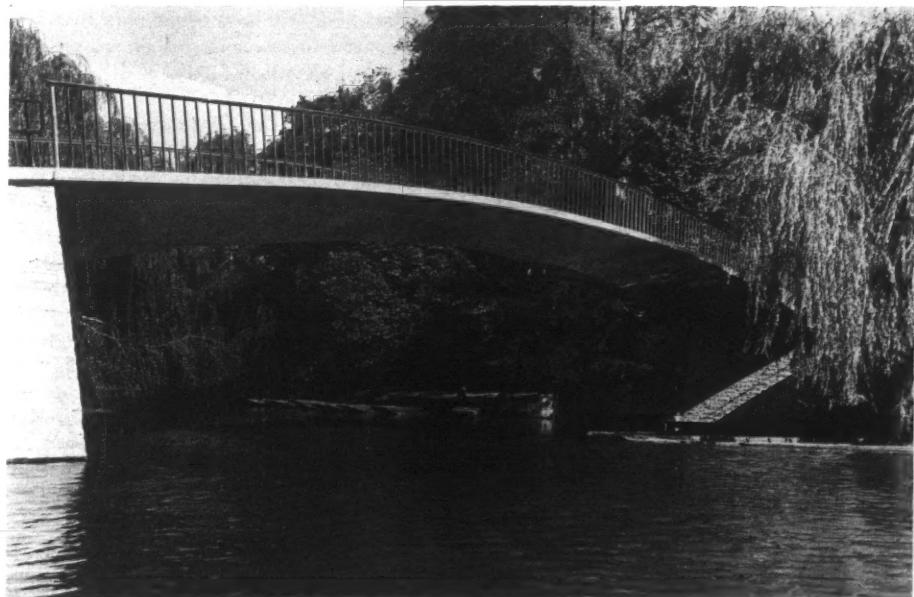
A simple problem like a footbridge is so often merely designed by default nowadays, or else over-designed to the point of pomposity, that it is a pleasure to record one that has been designed well, and in sympathy with its surroundings. Perhaps the highly personal character of its commissioning and design had some bearing on the happy outcome. The English tendency to personal arrangements, informal contacts, gentlemen's agreements and old college loyalties has produced so many minor disasters in



1

recent years that its ill deeds are remembered against it and its successes commonly attributed to other agencies. But no other agency could have produced the new Garrett Hostel Bridge in Cambridge, 1, an undoubtedly success in the field of private patronage, personal contacts—and bridge building.

The Trusted family initiated and financed the project (as a family they have strong connections with Trinity Hall which adjoins the bridge) the Morgan family (Guy Morgan of Guy Morgan and Partners, and his son Timothy, then studying at



Cambridge, who died soon after) designed it, but the record does not state what family of structural engineers calculated the post-tensioning and the abutments required to poise a concrete arch, 2, with an average thickness of only $9\frac{1}{2}$ in. over the Backs at a span of eighty feet.

The result—a simple job simply done, but with an appropriate degree more flourish than a purely Functional Tradition solution—seems entirely appropriate to its task and location, and is a further blow to the proposition that all new work in such a setting must keep in keeping. **Q.S.C.**



1. Vanbrugh's Old Summer House at Swinstead, Lincolnshire.

HISTORY

VANBRUGH AT SWINSTEAD

On an eminence just beyond Swinstead village, Lincolnshire, stands a Vanbrughian toy castle, now called the Old Summer House, 1. Compassed to the winds like a sentinel soldier, it looks defiantly towards Grimsthorpe Castle where the architect's other creation may be seen piling itself above the trees. Inside the pavilion is a miniature suite of rooms for living, with two especially pretty ones, each having double pairs of niches in the walls and all commanding a distant prospect. The upper storey between the towers is a recent infilling for the purpose of incorporating a water tank to supply the present Earl of Ancaster's seat at Swinstead Hall, a few hundred yards to the south-west. Behind the tower the ground floor is built out to contain a kitchen, and above this at first-floor level is another more recent addition.

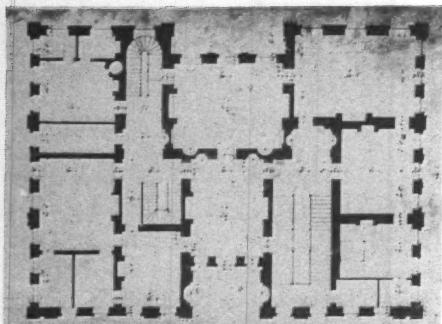
It had been thought that this building may have been an entrance gate or adjunct to a house since demolished, but the slope of the ground precludes the idea, and it is now suggested to have been a visual connection between two great houses, Grimsthorpe Castle to the east, and to the west, lower down the hill and almost incorporating the village, old Swinstead Hall, a building I believe to have been the work of Vanbrugh.

The field from the tower to the village at first slopes steeply to the west, but lessens when it reaches a grass terrace bounded on the south by a nineteenth-century wall. The area is littered with pieces of masonry and the wall incorporates important architectural fragments, including two pilasters from an attic storey and a fine chiselled window with a straight pediment. A little beyond the wall begins the terrace of the house which is now a grass-covered embankment about nine feet above ground level to the west and south owing to the slope of the site. Here the cellars are exposed, exhibiting a ramification of well cut brick vaults.

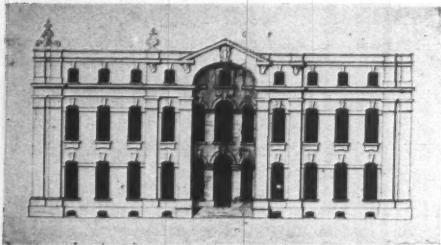
Swininstead—it is the contention of this article—is connected with two sets of plans in the Ancaster Papers¹ at the Lincoln Archives, of which one set was published² by Mr. L. Whistler as for an unidentified house. Taking this set first, the plan, 2, provides for a house about 106 feet by 70 feet which roughly equates the size of the site at Swinstead. It does

¹ Lincolnshire Archives Committee and 3 Anc. 8/25.

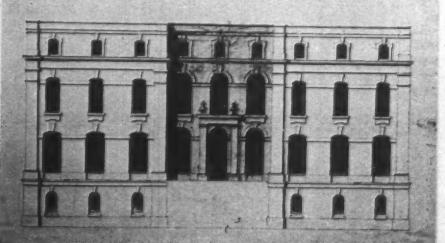
² *The Imagination of Vanbrugh and His Fellow Artists*, 1954, pp. 21-22, Figs. 118, 119, 121.



not display any of Vanbrugh's usual fluidity and suggests a remodelling incorporating earlier material. The niched loggia on the entrance front leads into a rectangular hall with a doorway on the right to the main staircase, where flights ascend to right and left up one wall and return across the opposite wall. The only vista managed is on the longitudinal axis and it is painfully obvious that Vanbrugh was determined to get one in at all costs. The entrance front, 3, would have faced north with the main approach from



a lane where there is at present a pond. Stylistically this elevation must belong to Vanbrugh's earlier years. It may be contemporary with Kings Weston which it resembles in the use of segment-headed windows; the heavy horizontal emphasis on the attie entablature; and the obvious intention to provide arched chimney stacks. The arched recessed centre-piece may be most closely compared with that on a sketch for the side of Eastbury³ datable between 1717 and c. 1720. The paired end pilasters occur in their most convincing form at Duncombe, Yorks, a

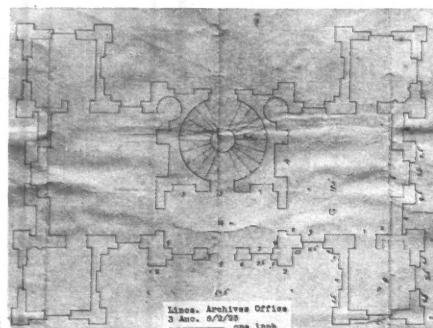


house also belonging to these earlier years⁴. The garden front, 4, displays the high basement that presumably masked

³ Whistler, op. cit., Fig. 68.

⁴ Begun 1713 for Thomas Duncombe by William Wakefield in collaboration with Vanbrugh. See *Country Life*, Dec. 12, 1957, Fig. 2.

the cellars facing south (or west if the house was on an east-west axis), an arrangement which corresponds to what the site of Swinstead would have prescribed. The doorway set in the middle of the three recessed centre bays of the drawing is very similar to that on a sketch for Glympton⁵, where the base of the first-floor window rests upon the flat entablature of the door with urns upon each side. The draughtsmanship of this set of designs is convincingly that of Vanbrugh but not so for the other set whose hand is unidentified.



The early assignable date is consistent with this set. The plan, 5, is a link with that for Vanbrugh's own house at Esher⁶, c. 1703, equally small and in this case for a building about 60 by 50 feet. Notable is the circular staircase taking up the centre of the garden front which also occurs in the plan⁷ for the sketched side elevation of Eastbury. Only one front, 6, exists for this plan, that towards the south and corresponding with Plate 6 of the other set. The tall arched windows and battlements again group this design with Vanbrugh's Esher house. The labels to

⁵ Whistler, op. cit., Fig. 56.

⁶ Whistler, op. cit., Fig. 59.

⁷ Whistler, op. cit., Fig. 70.

the first-floor windows occur only in a less emphasized form on the other set and on a sketched elevation for the south front of Kimbolton⁸, c. 1707.

Stylistically the date seems to lie between c. 1705 and c. 1710-15. Documentarily it is possible that Swinstead was built before the 1st Duke of Ancaster died in 1723. It might have been thought that the 2nd Duke had disliked Swinstead's situation and preferred to bring Grimsthorpe up to date. But a letter from Vanbrugh to the Duke of Newcastle dated 20 August, 1723⁹, reveals this to have been the 1st Duke's intention: 'to consult about his building, by which I believe he is inclined to go upon the General Design I made for his Father last Winter and which was approved by himself.' Earlier than this Vanbrugh had been at Grimsthorpe in 1718¹⁰ when there may have been other reasons than the political letter involved. The bird's-eye view of the park at Grimsthorpe published by Kynff and Kip in 1707¹¹ shows the old house at Swinstead as a square block with three pointed gables on one front and of a date perhaps in early seventeenth century.

Mixed up with the village are considerable Vanbrughian remains. The School House, by the cellars to the west, is reputed to have been the Laundry and has arched windows and interior features such as chimney pieces, crudely in the architect's manner. Parallel to this building is a row of cottages which also bear the unmistakable imprint of Vanbrugh's hand.

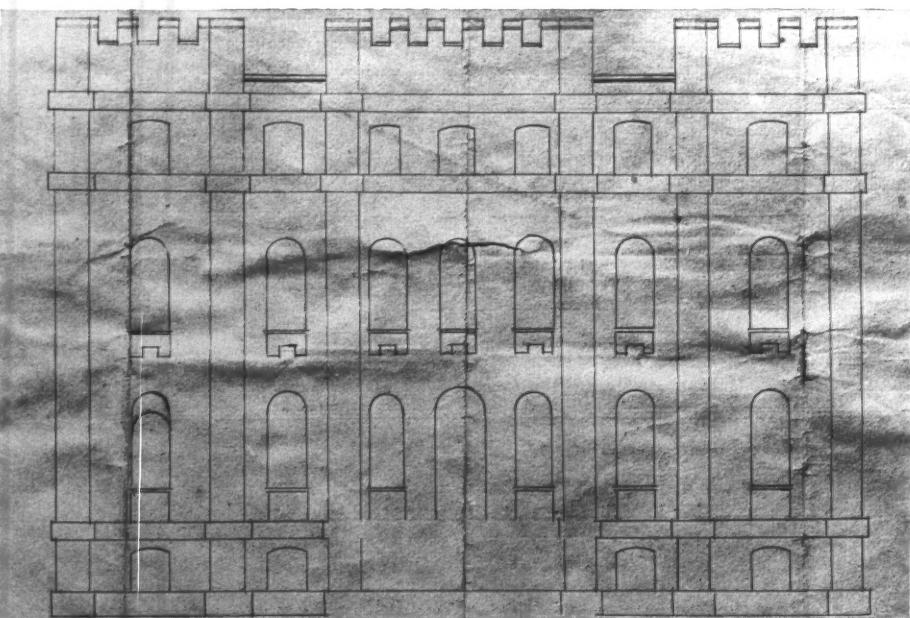
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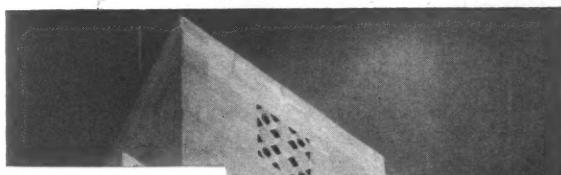
⁸ Whistler, op. cit., Fig. 50.

⁹ Whistler, L. Vanbrugh Architect and Dramatist, 1938, p. 275.

¹⁰ Whistler, op. cit., p. 245.

¹¹ *Britannia Illustrata*, Vol. I. 1707. Plate.

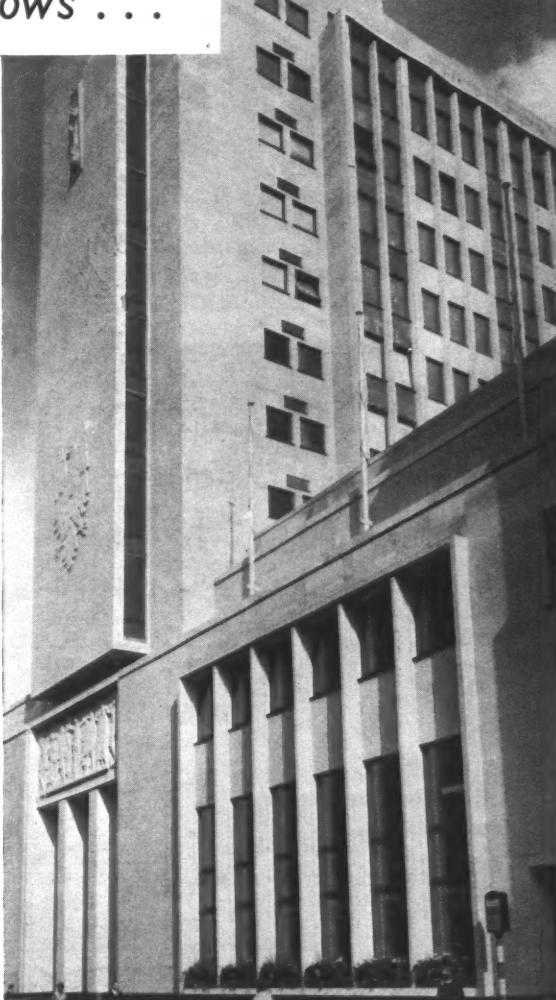
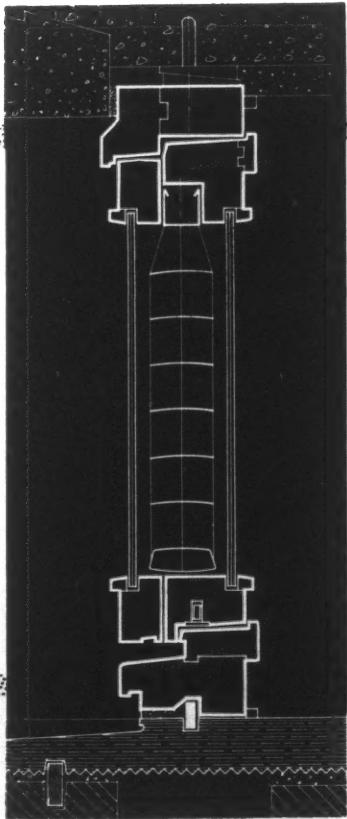




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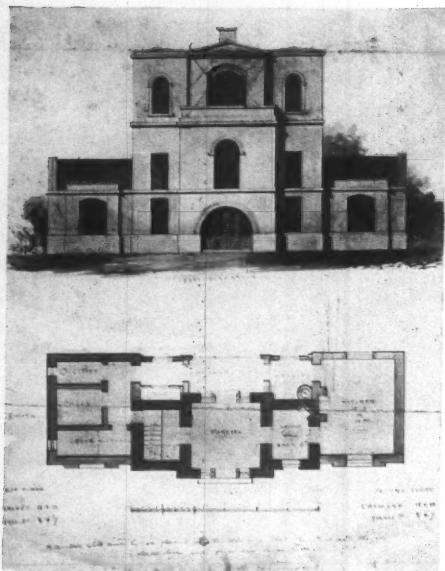


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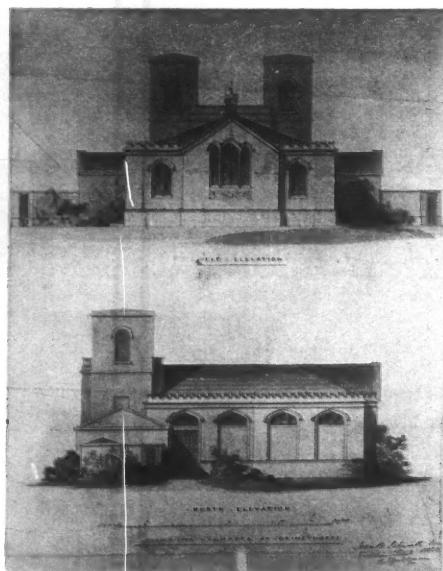


7

covered¹² it cannot even be decided whether the Lincoln designs were those carried out. The 5th and last Duke of Ancaster died in 1809 when perhaps the house was pulled down. From c. 1823 a group of designs by J. B. Papworth¹³

¹² An inventory taken after the 1st Duke's death, dated Jan. 22, 1725, and cataloguing the pictures at Swinstead, mentions, 'Mr. Duncombe's Room (of Duncombe?) Sir John Vanbrugh, Castle at Greenwich.' Hist. Ms. Comm. Ancaster Report, pp. 458-59.

¹³ RIBA Library Drawer I.



8

were prepared for converting the pavilion either into a small dwelling or into a chapel. In this case the visual link with the pavilion may well have been the present Swinstead Hall. In the first scheme Papworth has added low side wings, 7, in a manner sympathetic to his predecessor's work and filled in the space between the towers less sympathetically. The chapel idea, 8, seems to have evolved

from this, for with the pavilion and wings as a front he has added a nave and aisles of four bays in a gothic style, contrasting unhappily with Vanbrugh's rhetorical composition. Neither of these plans were carried out, but a comparison with the Papworth ground plan from the first scheme suggests that he was responsible for the lower extension at the back and various other modifications.

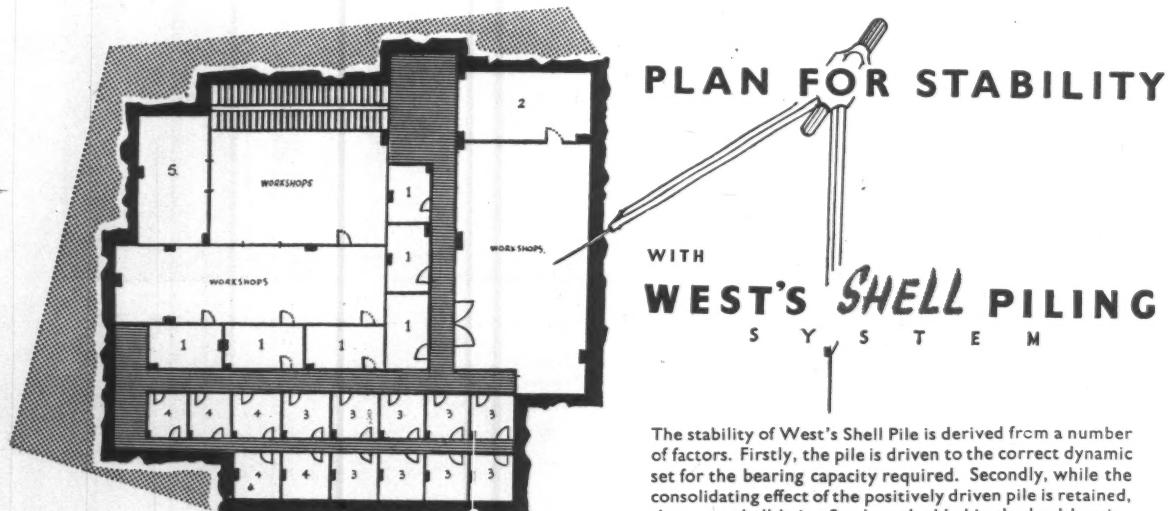
These works can be connected with entries in the 'Chronological List of Works Etc.' compiled by Wyatt Papworth in 1878 from his brother's Diaries. '1821, Lady Willoughby, Grimsthorpe Chapel and Cemetery' may refer to a scheme¹⁴ by Papworth for adding a family chapel to the church at Edenham; '1823, Dec. at Sir John Vanbrugh's designs,' can only refer to this Swinstead work or possibly even demolition of the old house.

This pavilion may date from between the beginning of Grimsthorpe in 1723 and the architect's death in 1726. It is a serious plaything and stylistically comparable to sketches in the Kings Weston sketch book¹⁵ and a group of designs in the Victoria and Albert Museum.

John Harris

¹⁴ Plan in RIBA Library.

¹⁵ Possession of Bristol Municipal Charities.



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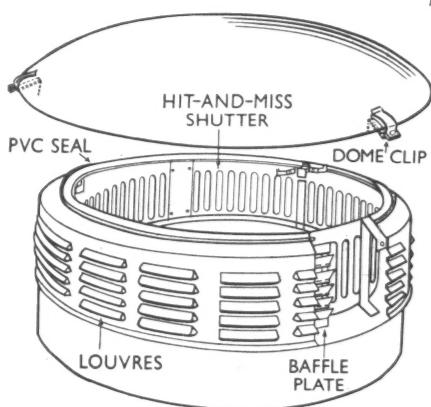
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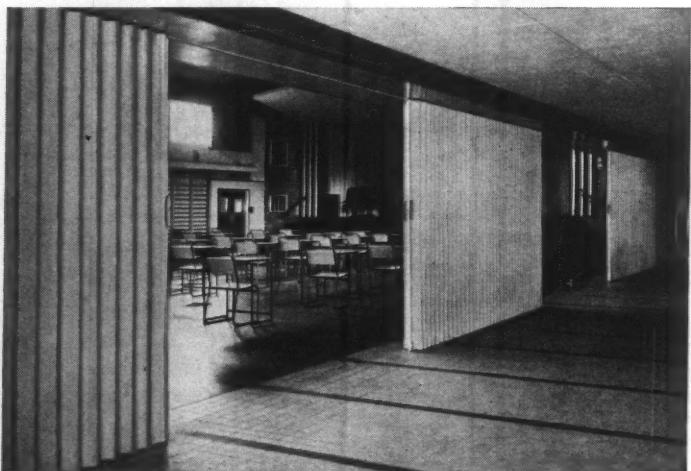
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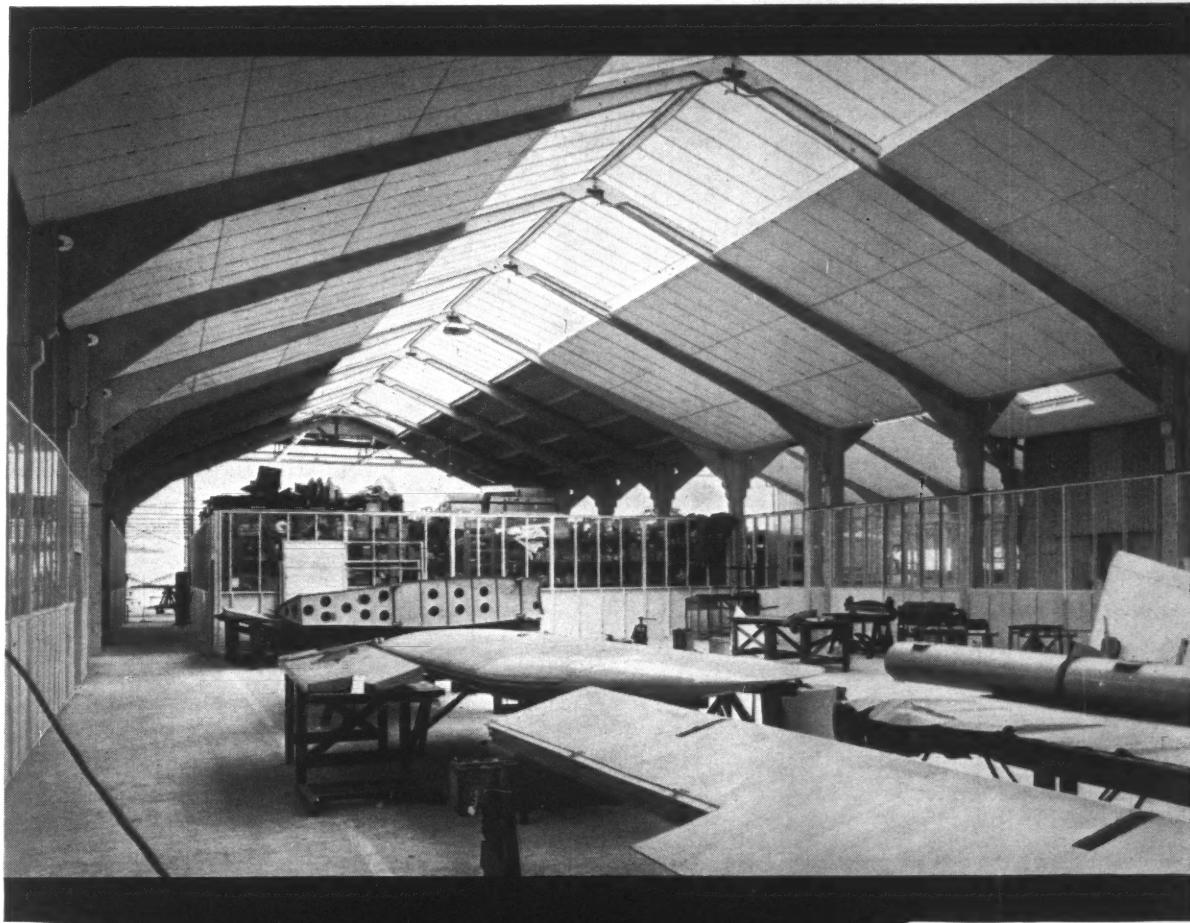
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Technical Grammar School, West Bridgford, Nottingham. Architect: W. D. Lacey, Notts County Architect. General contractor: G. A. Pillat & Son Ltd. Sub-contractors: Steel frame: Brockhouse Steel Structures Ltd. Plinth units: Naybro Stone Ltd. Wood windows: Gee, Walker & Slater Ltd. Aluminium horizontal sliding windows: Quicktho Engineering Ltd. Aluminium special vertical sliding windows: Alumin Building Components Ltd. External tile cladding: Maidenhead Brick & Tile Co. Glass louvre ventilators: N. V. Appleton Pty. Ltd. Vitreous enamel panels: Edward Curran Ltd. Lavatory partitions: Flexo Plywood Industries Ltd. Roof lights: Hills of West Bromwich Ltd. Internal flush doors: Allan Bros. Ltd. Fibrous plaster ceilings: Dejongo Ltd. Plasterboard ceilings: Rudders & Paynes Ltd. Special plinths and copings: The Nottingham Gravel & Concrete Co. Laminated beams and trusses (covered P.E. area): Beves & Co. (Structures) Ltd. Sliding folding doors: Esavian Ltd. Internal partitions: Shearwaters

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Housing, Raith Estate, Kirkcaldy. Architects: Michael Laird. General contractor: Alex Fraser Ltd.

Housing, Frenchay Park, Bristol. Architects: Whitcheloe & Macfarlane. General contractor: W. & D. Malpass Ltd.

Flats, Zion Place, Margate. Architects: Norman & Dawbarn. General contractor: Agombar Ltd. Sub-contractors: R.C. floors: Spanform Construction Ltd. Electrical: Norwood Electrical Ltd. Balustrading: A. G. H. Hall (Engineering) Ltd.

RC Church, East Kilbride. Architects: Gillespie, Kidd & Coia. General contractor: A. Mitchell & Sons.

Railway Station, Barking. Architect: H. H. Powell, Architect, Eastern Region, British Railways. General contractor: Charles R. Price. Sub-contractors: Heating: Benham & Sons Ltd., J. Jeffreys & Co. Anodized aluminium: Luxfer Ltd., Ajax Aluminium Ltd. Electrical work: Haines & Sheppard Ltd., Read & Partners Ltd. Terrazzo tiling: Malacarp Terrazzo Co. Vitreous enamel panels: Stewart & Gray Ltd. Bituminous felt roofing: The Limmer & Trinidad Lake Asphalt Co. Ironmongery: Alfred G. Roberts Ltd. Roof lights: Faulkner, Greene & Co. Hardwood block flooring: Vigers Bros. Ltd. Glass mosaic: Art Pavements and Decorations Ltd.

Offices, Queen Victoria Street, London. Consulting architects: Richard Llewelyn Davies & John Weeks. Executive architects: Ellis, Clarke & Gallannaugh. Stage 1. General contractors: Trollope & Colls.

Offices, Cardiff. Architects: R. Towning Hill & Partners. General contractor: E. Turner & Sons Ltd. Sub-contractors: Precast frame and floors: Concrete Ltd. Structural steel: Samuel Thomas & Co. Aluminium sash windows: Alumin Building Components Ltd. Heating installation: Richard Crittall & Co.

Tubeworks Offices, Corby. Architects: J. Douglass Mathews & Partners. General contractor: John Laing & Son Ltd.

Shops and Offices, Piccadilly, Manchester. Architects: Covell & Matthews. General contractor: Bernard Sunley and Sons Ltd. Sub-contractors: Lifts and escalators: Otis Elevator Co., Wm. Wadsworth and Sons Ltd. Bored piles: Piling and Construction Co., Soil Mechanics Ltd. Lightning conductors: R. C. Cutting and Co. Fire fighting installation: Mather and Platt Ltd. Fire resistant roller shutters: Arthur L. Gibson and Co. Gas boiler flue: Tileman and Co. Display windows: Frederick Sage Ltd. Precast concrete mullion shells (Block A): Wettern Bros. Ltd. Metal windows (Blocks A and B): Crittall Manufacturing Co. Hollow pot floors (Block A): Costain Concrete Co. Postal chute: Mechanical Automation Ltd. Suspended ceilings (Blocks A and B): Stilsound Acoustics Ltd. Concrete pavement lights:

Luxfer Ltd. Plastic formwork for concrete: Finish Automation Ltd.

Shopping Centre, Bromley. Architects: Grenfall Baines & Hargreaves. General contractor: M. Howard (Mitscham) Ltd.

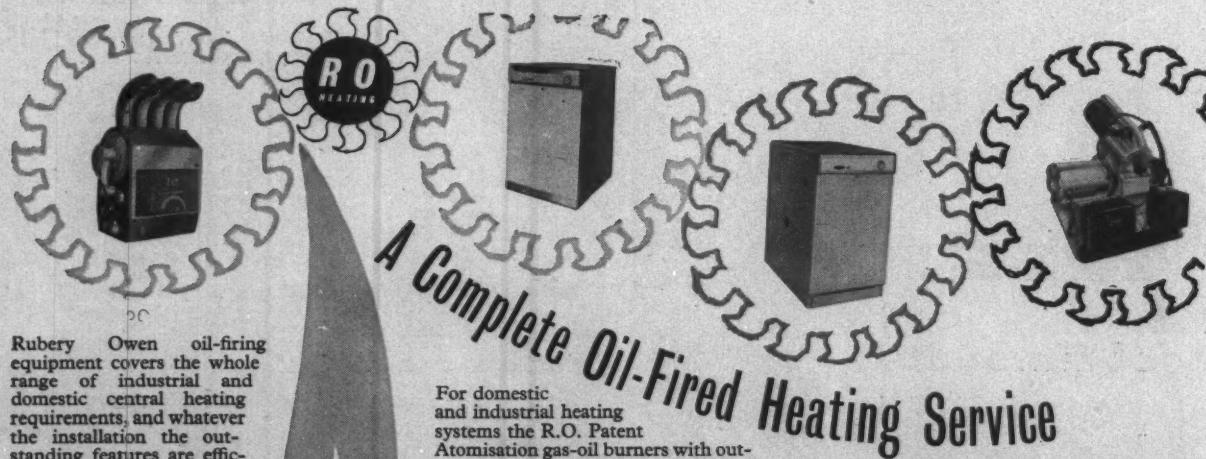
Shopping Arcade, Coventry. Architect: Arthur Ling, Coventry City Architect. General contractor: John Laing & Son Ltd. Sub-contractors: Stonework: The Bath & Portland Stone Firms Ltd. Spiral staircase: The Safety Tread Ltd. Roof steelwork: Edward Wood & Co. Aluminium windows: Henry Hope & Sons Ltd. Reformal plumbing: J. S. Wright & Co. Aluminium roof glazing: Williams & Williams Ltd. Marblework: J. Whitehead & Sons Ltd. Electrical installation: Lee Beesley & Co. Ironmongery: James Gibbons Ltd. Felt roofing: William Briggs & Sons Ltd.

Factory at Rochester, Kent. Architects: Yorke, Rosenberg & Mardall. General contractor: Trollope & Colls.

Farm, Ashford. Architect: John Voeleker. General contractor: Frank Knock & Co. Precast concrete frame and roof: Kent Concrete Products Ltd. Equipment supplied by: Geo. W. King & Sons.

Bank Branch Office, Belfast. Architects: R. Ferguson & S. McIlveen. General contractor: Henry Laverty & Sons.

Air Terminal, West Kensington. Architects: Sir John Burnet, Tait & Partners. General contractor: Holland & Hannen and Cubitts. Foundations: McKinney Foundations Ltd. Drainage: Matthew Hall.



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